

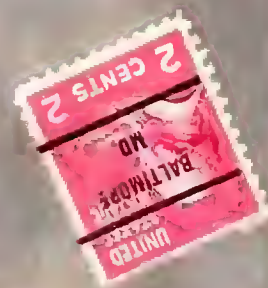
# SPONSOR

*For buyers of broadcast advertising*

Are you in the middle  
of the research muddle?—p. 28

Frank Stanton with CBS color TV set and camera

**CBS' Stanton takes color battle to the consumer: "If you buy a television set, buy only from a manufacturer who will give you positive assurances that there will soon be adapters and converters which will enable you to get color."**



SP 10-50 12479  
WM S HEDGES  
N B C  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

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and Motives

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# Look at

TELEVISION IN THE **WHAS** TRADITION



now...

twice the program time

With the arrival of the coaxial cable in Louisville, WHAS-TV now *doubles* its operating time.

Starting in the early afternoon, 7 days a week, WHAS-TV offers an outstanding lineup of local shows with a real Kentuckiana flavor . . . *plus* the all-star array of CBS-TV programs.



**Basic CBS**  
*interconnected*  
**Affiliate**

**WHAS-TV**  
*Louisville, Kentucky*

Serving a market of more than  
50,000 television homes

VICTOR A. SHOLIS, Director

NEIL D. CLINE, Sales Director

REPRESENTED NATIONALLY BY EDWARD PETRY AND CO. • ASSOCIATED WITH THE COURIER-JOURNAL & LOUISVILLE TIMES

# SPONSOR

510 MADISON AVENUE, NEW YORK



**1950 RADIO SET PRODUCTION TOPS MILLION MONTHLY**—Radio-Television Mfrs. Assn. reports record 8,750,965 home, portable, auto radio sets produced in first 8 months 1950. Breakdown shows 4,850,402 home radios (AM and FM); 1,284,578 portables; 2,615,985 auto radios. In same period 4,146,602 TV sets produced.

**RADIO/TV MANUFACTURERS' AD BUDGETS ZOOMING**—Informal poll of 12 RTMA Adv. Comm. members mid-Sept. revealed 11 increasing ad budgets in second half 1950 over first half. Increases average 104%. Nine anticipate similar or expanded budgets in '51. Average 1951 over 1950 increase estimated at 9%. Firms represented were GE, Philco, Zenith, Stromberg-Carlson, Crosley, DuMont, Westinghouse, Emerson, Motorola, Bendix, Arvin, Hallicrafters.

**MOST RADIO STATIONS HAVE NET AFFILIATION**—As of 1 Oct. AM outlets were almost evenly divided between net-affiliated (1163) and independents (1012). But with advent of Progressive and Liberty Broadcasting Systems, both fashioned for local outlets, balance swinging sharply to net affiliates. Two newcomers look to have at least 500 stations on dotted line by 1 Dec. Liberty, specializing in sports-casts, already on air; Progressive, beaming chiefly at daytime women's audience, will inaugurate 26 Nov.

**NO DEARTH OF SPONSORS TO EXPERIMENT WITH COLOR TV**—Despite predictions by TV set manufacturers of few color TV sets for many months, many advertisers eager to participate in 20 hours weekly CBS will give to TV color. Interest centers mainly on color techniques for commercials rather than programs. Several TV film studios gearing for video business. Jerry Fairbanks Prodn., expert in movie color shorts, making commercials in 16mm. Kodachrome and 35 mm. Ansco and Eastman. For the record, first network color TV sponsor is Mohawk Carpet (agency: George Nelson, Schenectady) which ran tests weekly over NBC facilities from Washington, using RCA color technique.

**RESEARCH CONFUSION-CLEARING COMMITTEE OF AAAA DISSOLVES**—AAAA Committee which had hoped to reach conclusion as to what radio/TV research advertisers need dissolved quietly last week. Seems members could agree only that all research services had merit in one way or another. Meanwhile, all-industry committee formed at instigation of Stanley Breyer, KJBS, San Francisco, is still hard at work. Eight-man committee, headed by Ken Baker, NAB research director, has dropped original Hooper-Pulse investigation, is now busy on plans to appraise various research organizations technically. (For story on research muddle, see page 28.)



## **SPONSOR REPORT for 23 October 1950**

**STATION PROGRAM SPECIALIZATION TREND INCREASING**—Radio stations, some with urging of national representatives, are moving toward winning sharply-defined, loyal audiences. Trend has continued for some time, is gaining more favor. Most common specializations are women's programs, sports, popular music, news, kid's shows, rural service, community service. Some TV stations are striving for personality, too, with WPIX (N.Y.) aiming at "New York programs for New Yorkers."

**SUPER-BAB HITS RESPONSIVE CHORD**—Both broadcast buyers and sellers like idea of million-dollar BAB, planned for early-1951 start as successor to present limited Broadcast Advertising Bureau. Buyers point to helps afforded newspaper advertisers by million-dollar Bureau of Advertising of ANPA; would welcome similar service for broadcast advertisers. NAB station members have endorsed plan at every District Meeting held to date.

**4 OUT OF 5 TV CITIES HAVE NETWORK SERVICE**—Only 14 TV cities are now lacking network facilities, 5 of them in Oklahoma and Texas. WSM-TV (Nashville) 107th station on air (began operation 30 Sept.) took programing from all 4 nets right from opening gun as result of own microwave relay link from Louisville. Five basic CBS outlets (Cable TV Stations) are selling idea of 5-market interconnected net. Consists of WAGA-TV, Atlanta; WBTV, Charlotte; WMBR-TV, Jacksonville; WAFM-TV, Birmingham; WFMY-TV, Greensboro.

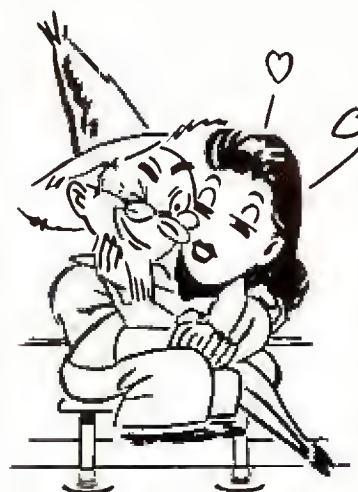
**NEWSPAPERS RATE HIGHEST IN ENGLAND, RADIO IN U. S.** —Some measure of relative importance of radio vs. newspapers in England and U.S. is glimpsed in impressive new volume, "World Communications," published in Paris by UNESCO under direction of Albert A. Shea, Canadian mass communications expert. Newspapers bought in Britain each day number 570 per 1,000 persons; in U.S., 357. But Britain has only 227 radio sets per 1,000 persons; U.S., 566. Movie seats per 1,000 population are nearly identical; 84 in Britain, 83 in U.S. Book, available in U.S. through Columbia Univ. Press, gives vital statistics on 160 countries and territories.

**EXTRAS MARK LIBRARY SERVICES**—Services like Lang-Worth, World, RCA, Capitol, Associated, Standard, MacGregor not long ago dispensers solely of library musical disks, now help clients cash in on sponsor possibilities in many ways. Expert commercial scripts, well-defined 26 and 52-week programs, recorded homemakers' shows salable on participation basis, recorded sound effects, are some of "bonuses." Latest reported are transcribed 15-second commercial jingles by Standard on Christmas shopping, Dollar Day, furniture, jewelry, automobiles. Associated ties in with gridiron interest by publishing booklet of football songs of 69 colleges played by Associated Brass Band. Commercial emphasis by libraries gives advertisers choice of popular low-cost programs in specific markets.

**1951 YEAR OF ACTION IN SOFT-DRINK FIELD**—Look for lots of action in carbonated beverages field in '51. With strong ad-minded team and \$5,000,000 ad budget Pepsi-Cola is out to make Coca-Cola look to its laurels. Use of radio, TV will be heavy by both. New drinks, like non-carbonated "Circus Punch," are readying national campaigns. One cloud on horizon: glass bottle shortage is plaguing some firms.



# YES! WDAY IS THE OVERWHELMING FAVORITE IN THE CITY—



## AND ON THE FARM!

**Y**es! urban and rural, WDAY just doesn't have much competition in the wealthy Red River Valley! Here's the proof!

- (1) A 22-county survey of rural listening habits made by students of North Dakota Agricultural College shows that *78.6% of the families prefer WDAY, vs. only 4.4% for the next station!*
- (2) For the period Dec. '49-Apr. '50, WDAY got more than three times as great a Share of Audience as the next station, Morning, Afternoon and Evening—*got the highest Hooperatings among all NBC stations in the nation, for the second time in a row!*
- (3) BMB Study No. 2 credits WDAY with a Daytime Audience of more than 200,000 families — *77.7% of whom are average daily listeners!*

Write direct or ask Free & Peters for all the facts about fabulous WDAY!



**FARGO, N. D.**

**NBC • 970 KILOCYCLES • 5000 WATTS**



**FREE & PETERS, INC.**  
Exclusive National Representatives

# SPONSOR

VOLUME 4 NUMBER 22

DIGEST OF 23 OCTOBER 1950 ISSUE

## ARTICLES

### ***Grocery stores on the air***

Standout chains and dealer associations are showing retailers how to make the most of radio and TV

21

### ***How Bristol-Myers rides the trends***

High-budget network radio shows made B-M products sales leaders, but they've changed their thinking to meet new conditions

24

### ***The inside story of a film commercial***

Many sponsors have found film commercials more effective, in the long run than live ones. They've also found ways to cut costs, choose producers wisely

26

### ***Are you in the middle of the research muddle?***

When rating services disagree, it's the advertiser who's most perplexed. This should help him clear the clouds away a bit

28

### ***Is your class-product ripe for mass sales?***

Broadcast media have played important part in enabling "kosher" wines to burst ethnic bounds, sell to a booming mass market

30

### ***Mysteries: they love 'em on TV, too!***

Mysteries wasted no time in racking up big audiences on video, are fast becoming one of TV's best program buys

32

## COMING

### ***Brown & Williamson on the air***

SPONSOR will chronicle the experiences of a tobacco company which is strong believer in continuing power of radio

6 Nov.

### ***A department store goes on TV***

Step-by-step account of how a major department store went about organizing a new TV show. Complete inside story on problems, strategy, costs

6 Nov.

### ***Ad manager's book shelf***

What can books do for advertising world professionals? Are advertising books just college-boy stuff? Answer to come

## DEPARTMENTS

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COVER: Frank Stanton, CBS president, is in center of TV's biggest storm to date. Though he faces strong set-manufacturer opposition, sponsors, at least, are no problem. Many are anxious to sell with color demonstrations of products — once set problem is licked. (See Sponsor Report)

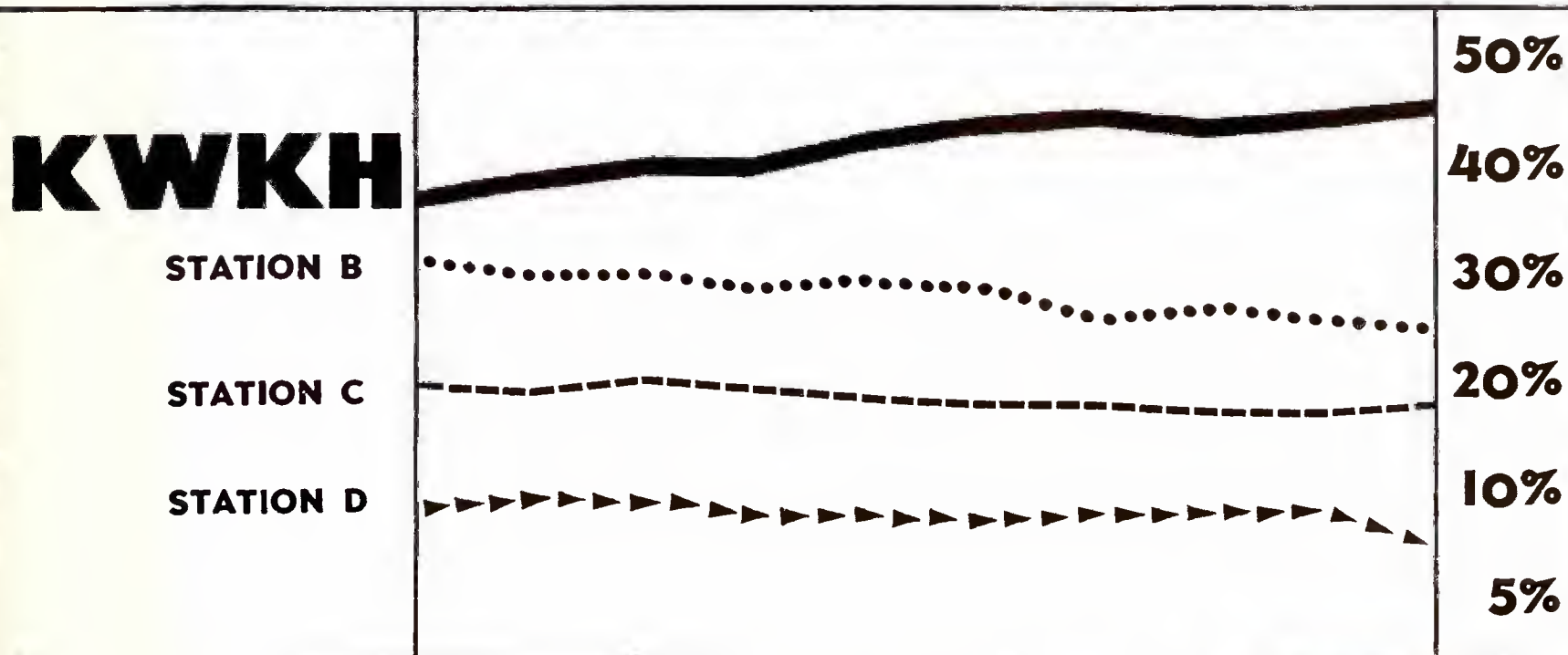
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**IT'S EASY,  
WHEN YOU  
KNOW HOW!**

**. . . . AND SHREVEPORT HOOPERS PROVE IT!**  
**Share of Audience, Total Rated Periods for TEN REPORTS**  
**DECEMBER, 1948 Through APRIL, 1950**

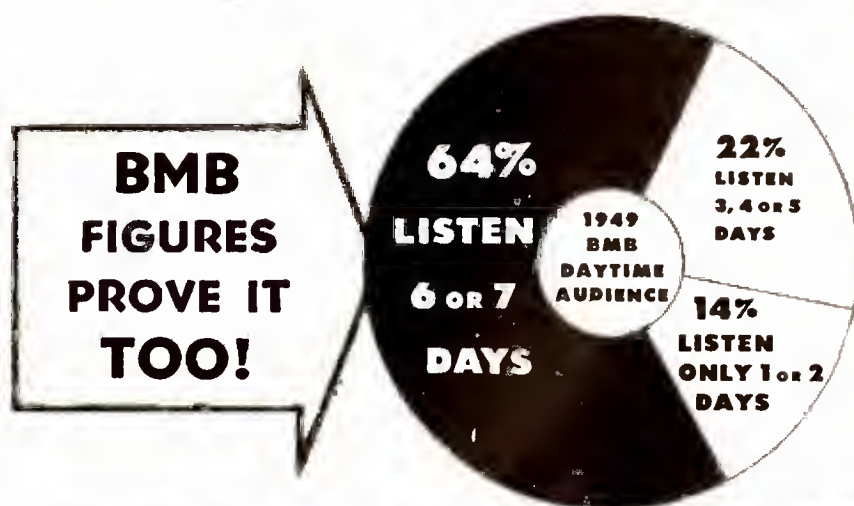


**H**oopers and BMB *both* prove that KWKH is the overwhelming favorite in and around Shreveport!

The graph at the top of the page illustrates the findings of Hooper reports covering a period of 16 consecutive months. It not only proves that KWKH gets top Shreveport ratings; it also shows that KWKH is consistently *increasing* its leadership over other Shreveport stations!

The pie-chart at the right shows the kind of loyalty accorded KWKH by its large rural audience. Well over half the 303,230 families in KWKH's Daytime BMB Audience listen to KWKH 6 or 7 days weekly!

That's the proof of KWKH's superiority in this rich Southern market. What other facts would you like?



**KWKH**

**SHREVEPORT**

**Texas**

**LOUISIANA**

**Arkansas**

The Brannan Company  
Representatives

Henry Clay, General Manager

**50-000 Watts • CBS •**

# Montreal is



## MARKETS

Within Montreal's city limits lies a billion dollar market. Outside the city, included in a radius of 50 to 75 miles, exists a second vast trading zone. The first survey, just completed in this twin market, clearly indicates one fact—CKAC rates *tops* among the 185,000 French radio homes in Montreal's Market No. 2.

Don't be content with just *half* of Montreal. Get full value for your money. There's no discount on your advertising dollar when you use CKAC, Montreal.

*Write CKAC for additional information based on the recent Elliott-Haynes survey of Montreal's second market.*

CBS Outlet in Montreal

Key Station of the

TRANS-QUEBEC radio group



# CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

Adam J. Young Jr. - New York, Chicago

William Wright - Toronto

# 510 Madison

## BAKERS ON THE AIR

Noticed with interest your excellent treatment of "Bakers on the air."

For quite some time now, we've been doing a hang-up job for Wolf's Inc., bakers of Sunbeam Bread in Louisiana. Naturally, we'd like to get in touch with some of the other members of the Quality Bakers. Would you please give us Jack Coffey's address in New York.

By the way, this is the third year that I'm subscribing to SPONSOR. And, I've still not received the Jaro Hess drawings during any of my renewals. Please send me a set.

SPONSOR, to my mind, is one of the most concise, factual, and interesting publications in the aural advertising field. Keep up the good work.

PETER T. WOLF

*Tune Ads of America  
Longview, Tex.*

Orchids on your very comprehensive story, "Bakers on the air." May we please have three additional copies of the 25 September issue.

DORATHEA A. HASSLER

*Radio & Television Director  
Beaumont, Heller & Sperling  
Reading, Pa.*

I have just seen the 25 September issue of SPONSOR. It contains a very interesting article called "Bakers on the air."

We are in the midst of preparing plans for some bakery business. I would like very much to obtain 14 copies of this particular issue because of that article on bakeries.

RICHARD R. BECK

*Account Executive  
John C. Dowd, Inc.  
Boston*

## BROKEN A.R.M.

You broke my arm (A.R.M., that is!) with your persistent promotion.

Really, yours is an interesting and valuable magazine. Every agency executive who is interested in the media and method of the future should read it regularly.

Now, send me the latest TV station map, will you please!

ARTHUR R. MACDONALD

*Arthur R. MacDonald Advertising  
Chicago*

## WESTERNS ON THE AIR

For your information, I was just advised this week by the Albert Evans Agency that their account, Williamson-Dickie of Fort Worth, Texas, who are America's largest manufacturers of matched uniforms and working clothes and who sponsor *Foy Willing and the Riders of the Purple Sage*, that this program has received top ratings during the time it has been on the air. This program, which is strictly Western throughout, is now running in such cities as Chicago, Cleveland, Boston, Detroit, Dallas, Macon, Amarillo, Houston and San Antonio.

Also for your information, this particular Western show has been on well over 200 radio stations. The sponsor is now well within the second year of running this program and will soon be starting the third.

CHARLES A. KENNEDY

*President*

*Teleways Radio Productions  
Hollywood*

## THE HAPPY MEDIUM

When I had the stamp made last year (*see cut*), all my friends told me I had gone much too far on the corny side, and I was really ribbed.



**The Happy Medium**

Now, with our very popular SPONSOR magazine using it, my idea seems much, much better, and I can now look everyone in the eye again!

EDWARD K. KEMBLE

*Manager*

**KDB**

*Santa Barbara*

(Please turn to page 70)

SPONSOR



# Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

**Q.** Which categories rank as the top four in spot radio advertising dollar-wise? *Advertising agency, New York*

**A.** The top four, not necessarily in the following order, are FOOD, SOAPS and CLEANSERS, DRUGS, and TOBACCO.

**Q.** Have you any TV success stories about sponsors who used non-network video for a long time and attributed their success to the length of time they had used TV?

*Network sales department, New York*

**A.** The following SPONSOR stories should be helpful: "Beck comes to TV," 11 April 1949; "Squirt Beverage Co. finds TV profitable," 26 September 1949; "TV program clicks for National Brewing Co.," 16 January 1950; "How TV sells women," 27 February 1950; "Department store TV," 24 April 1950.

**Q.** Can you give me the names of firms making singing commercials or jingles for a station?

*Radio station representative, New York*

**A.** Harry S. Goodman; Lanny & Ginger Grey; World Broadcasting; Associated Program Service; Sesac and Langworth, all New York; and Standard Radio Transcription Services Inc., 360 North Michigan Avenue; I. J. Wagner, 75 E. Wacker Drive, both Chicago.

**Q.** Can you give us a listing of some books on TV programing, production, and the studio aspects of video that might aid us in our study of the medium?

*Soap manufacturer, Chicago*

**A.** The following books should be useful: "Television as an Advertising Medium," by Philip A. Bennett, U. S. Government Printing Office, Washington, D. C. (60c); "Television Boom," by Buel W. Patch, Washington Editorial Research Reports, Vol. 1, No. 4, 26 January 1949 (\$1); "Television Works Like This," by Jeanne and Robert Bendick, Whittlesey House, McGraw-Hill, 1949 (\$1.75); "Video Handbook," by Morton G. Scheraga and J. J. Roche, Montclair, N. J., Boland and Boyce, 1949 (\$5).

**Q.** Do you know of any studies showing the degree of TV set usage compared to length of time set has been owned?

*Advertising agency, New York*

**A.** It is believed in some quarters that the longer a set is owned the less it is used. Others say better programing will change this. A joint study by the Television Association of Philadelphia and *TV Digest* shows the following: set ownership period of less than six months—five hours, one minute of daily viewing; six months to one year—four hours and 25 minutes; over one year—four hours and 10 minutes of viewing. According to an Elmo Roper survey, the average TV set owner watches video two hours daily; women spend more time televiewing than men; lower income people more than those in higher brackets.

\*from 1950 Sales Management



## KTLN

1000 Watts

### DENVER

# DELIVERS

the cream of the  
Rocky Mountain Area

# FOR 16¢ per THOUSAND LISTENERS

KTLN serves more Colorado  
Radio Families than any other  
Independent station.

April thru July 1950 average  
Hooper (share of audience) 10.

for availabilities  
phone, write or wire

John Buchanan, KTLN  
Park Lane Hotel, Denver  
Radio Representatives, Inc.  
Peg Stone, New York  
John North, Chicago  
Tracy Moore, Los Angeles  
and San Francisco





## Latest Hooper Audience Index Proves . . .

WWL enjoys a liberal lead in share-of-audier  
day and night.

WWL dominates the whole rich Deep-Sou  
market.





# How the South's Greatest Salesman Sells Your Show

South's greatest multi-media listener campaign includes colorful 24-sheet posters, consistent newspaper ads, streetcar and bus dash signs, store displays, personal calls on jobbers and leading retailers. It's a year-round promotion by WWL. That's one big reason why so many shows have WWL rating higher than national average.



In the Fall—  
All Hear the Call  
of the  
South's Greatest Salesman

the sparkling array of CBS  
shows—WWL adds the "darlings"  
Southern listeners . . . adds  
public service shows that make  
listeners *loyal* . . . adds news and  
special events that keep those  
listeners set at 870—WWL.



South's Greatest Salesman

# WWL

NEW ORLEANS

50,000 WATTS

CLEAR CHANNEL

CBS AFFILIATE

**for**  
**SENSATIONAL RESULTS**  
**"MARTHA'S CUPBOARD"**



(featuring Martha Bohlsen)  
 with the  
**Hard-Selling, 4-Way**  
**WOW**  
**FEATURE FOODS**

**Merchandising Plan**

Now Available To Advertisers Of  
 Acceptable, Non-Competing Pro-  
 ducts Sold in

**FOOD STORES**

- Minimum Contract . . .  
 2 Participations Per Week For  
 13 weeks.
- Rate Per Participation: \$46.75  
 (5% off for 4 or 5, 10% off  
 for 6 Participations per week.)

**DON'T DELAY**  
**Get Full Information Now**

**RADIO**  
**WOW**  
**SALES**

Insurance Bldg., Omaha  
 Telephone WEBster 3400  
 Frank P. Fogarty, Gen'l. Mgr.  
 Lyle DeMoss, Ass't. Gen'l. Mgr.  
 or  
 ANY JOHN BLAIR OFFICE

# Men, Money and Motives

by  
 Robert J. Landry

On 17 December it will be 10 years since that hell-for-leather mad genius of advertising, J(ohn) Sterling Getchell, died, exhausted, prematurely, at 41. His place in legend and romance is not only established but still growing. If by common agreement he drove himself to an early grave, he was also, again by common agreement, an extraordinary force. It tells a lot about the advertising-agency business that he flourished and that he lives on through the widely dispersed admen who worked for him, admired him, and hated him, by turns. The agency which bore his name is gone but the men who bore his yoke, and yoke it was, are still dominant.

\* \* \*

It has been calculated by stub pencil on Christ Cella's good white linen that Getchell in his time hired, fired, or lost to more relaxed rivals some 80 now-topflight advertising executives. The Getchell alumni is a special lodge. He seldom gave written contracts (Walter Templin, ex-Pepsodent, was an exception), but nonetheless so sudden were Getchell's shifts of mood that it probably cost him \$300,000 in special severance payments to admen with whose talents he was fleetingly infatuated and abruptly disgusted. What he typically did was to hire a guy at double his pre-Getchell wage. The new staff genius would then be warmly welcomed and installed in an elaborate, freshly-decorated office and would bask for some weeks or months in the favor of the genius-in-chief.

\* \* \*

Eventually would come Getchell's hot demand for a miracle. Getchell wanted to make advertising history, nothing less. No matter that the staff genius had never known the account or industry or studied the problems of either. Raising unreasonableness to the stature of an art, Getchell teamed copywriters, art directors, account executives and media experts to sweat out high-powered presentations which had to possess the bulldozer power to tear free million-dollar advertising accounts gripping the soil of status quo with 10-year roots. If the staff genius was fresh out of miracles, Getchell would go cold on him, but fast.

\* \* \*

About six months was a good tour of duty at Getchell's agency, but a few hardy characters survived five years and longer.

It was literally true that he needed regular space in the Leroy Sanatorium for the weekend recuperation of his exhausted staffmen. He was not, of course, the only agency proprietor who has put almost sexually obsessive demands upon the time and energies of employees nor the only boss to strain to breaking the slender ties of advertising wives piqued at being married widows never viewing their husbands except in a state of collapse.

\* \* \*

What motivated Getchell? Not money alone. Not power alone. He liked both. But others do, too. Probably it was a stupendous,

(Please turn to page 56)





## *willie wish rings the bell*

Town Crier WILLIE WISH is ringing the bell in earnest. He's telling the whole town that the popular ABC program, "America's Town Meeting", is returning to the air and will be sponsored by the Bruce Savage Realty Company. This outstanding realty firm has long been a firm believer in WILLIE WISH as a powerful puller in Indianapolis. Just ask any Free & Peters Colonel about Willie's pulling power.

*that powerful puller in Indianapolis . . .*



OF INDIANAPOLIS

affiliated with AMERICAN BROADCASTING COMPANY

GEORGE J. HIGGINS, General Manager

FREE & PETERS, National Representatives

*here's the plan that sells the midwest market!*

## WLS FEATURE FOODS

**a radio program  
and  
merchandising service**

*featuring*

**MARTHA CRANE and HELEN JOYCE**



Developed over 15 successful years,  
WLS FEATURE FOODS, a half-hour daily  
participating homemaker program, has  
helped many of the best known manufacturers  
to increase sales in this great market  
with over 10% of the nation's food sales.

Through its highly personalized merchandising service,  
FEATURE FOODS offers *continuous day-after-day contact with  
points of sale* to:

- Improve distribution
- Stimulate promotion by dealers
- Get greatest possible visibility of products
- Know how many stores are out-of-stock and do something about it

Further, advertisers receive regular reports  
showing exactly what happens from month to month  
at the retail level.

For availabilities, prices and more detailed information, get in touch with SALES MANAGER, WLS,  
CHICAGO 7 . . . or contact your John Blair man.

*your John Blair Man has the details*



**CORNER CHANNEL—Some of the NATIONAL Barn Dance**

**CHICAGO 7**

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.



# New and renew

# SPONSOR

23 October 1950

These reports appear in alternate issues

## New on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
Independent Citizens Committee	Gee,	CBS 10	Political; M 6:15-30 pm; 2 Oct; 6 wks
P. Lorillard Co	Lennen & Mitchell	MBS 400	Queen For A Day; M-F 11:45-noon; 1 Jan; 52 wks
New York State Democratic Committee	Ben Sackheim	CBS 7	Political; Th 6:15-30 pm; 5 Oct; 5 wks
Quaker Oats Co	Sherman & Marquette	MBS	Man On The Farm; Sat 12:30-1 pm; 14 Oct; 52 wks (half-hour added)
R. J. Reynolds Tobacco Co	William Esty	CBS 174	Camel Football Roundup; Sat 2:30-5:30 pm; 7 Oct; 8 wks

## Renewals on Radio Networks

SPONSOR	AGENCY	NO. OF NET STATIONS	PROGRAM, time, start, duration
American Federation of Labor	Furman, Feiner	CBS 175	Frank Edwards & The News; M-F 10-10:15 pm; 1 Jan; 52 wks
Chesebrough Manufacturing Co	McCann-Erickson	CBS 151	Dr. Christian; W 8:30-9 pm; 18 Oct; 52 wks
General Foods Corp	Young & Rubicam	CBS 154	Hopalong Cassidy; Sat 8:30-9 pm; 30 Sep; 53 wks
Lever Brothers Co	Young & Rubicam	CBS 173	My Favorite Husband; Sat 9:30-10 pm; 7 Oct; 52 wks
Miller Brewing Co	Ruthrauff & Ryan	ABC 51	Amos & Andy; Sun 7:30-8 pm; 1 Oct; 37 wks
	Mathisson & Associates	MBS 500	High Life Review; W 10-10:30 pm; 4 Oct

## New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKETS	CAMPAIGN, start, duration
American Sugar Refining Co	Domino	Ted Bates (N.Y.)	8 mkts; South, Southwest	Annemts; 2 Oct to end of year
Bristol-Myers Co	Resistab	Kenyon & Eckhardt (N.Y.)	52 mkts	Annemts; 15 Oct; throughout winter
California Lima Bean Growers Assoc	Association	Mogge-Privett (L.A.)	10-12 East and mid-Western mkts	Annemts; partic; 21 Oct
Carter's Products Inc	Carter's Pills	Ted Bates (N.Y.)	Major mkts	Annemts; end of Sep to 1 Jan
Ford Dealers Advertising Assoc	Automotive	J. Walter Thompson (L.A.)	45 Don Lee Pacific Coast stns	Ford Five Star Final; 52 wks (current)
General Motors Corp	Chevrolet	Campbell-Ewald (N.Y.)	300 stns; Nat'l	Three-min annemts; 9 Oct; 8 wks
Kille-Jacobs Inc	Appliance distributor	Hoffman-Baxter (Scranton)	9 stns; mid-Atlantic market	News
Procter & Gamble Co	Ivory Snow	Benton & Bowles (N.Y.)	30 stns; 18 mkts	Annemts; 2, 9 Oct; 13 wks
Scott & Bowne	Scott's Emulsion	Atherton & Currier (N.Y.)	90 cities in smaller mkts	Annemts; 12 Nov; 20 wks
Sinclair Refining Co	Gasoline	Morey, Humm & Johnstone Inc (N.Y.)	19 cities in major mkts	Annemts; 1 Oct; 13 wks
Tea Bureau Inc	Tea distributor	Baker (Toronto)	30 Canadian stns	

## National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Joseph E. Baker	KBON, Omaha, prom mgr	KMTV, Omaha, merchandising mgr
Bernard C. Barth	WLW-TV, Cincinnati, prog coordinator for three WLW tv stns	Same, asst to dir of tv operations for Crosley Broadcasting Corp
Tom Boise Jr	KLZ, Denver, tlc mgr	KSL, Salt Lake City, acct exec
Edwin Buckalew	CBS Radio Sales, S.F., sls mgr	KNX, L.A., gen sls mgr
Dallas DeWeese	WLW, Cincinnati, member of news staff	Same, news dir
Selvin Donneson	Atlantic Electric Co, Newark, sls mgr	WWRL, N.Y., sls mgr
Oscar Elder	Pub rel consultant, Wash.	NAB, Wash., asst pub affairs dir
Walter W. Gross	J. Walter Thompson Co, Detroit, radio, tv mgr	NBC, Detroit, mgr of tv net sls for Mich., O., areas
Mike Jablons	Gainsborough Assoc, N.Y., vp	FCC, Wash., spec asst to FCC Comm. Frieda B. Henneock
Henry G. Kirwan	Peat, Marwick, Mitchell & Co	WINS, N.Y., bus mgr

- **In next issue: New and Renew on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes**

## National Broadcast Sales Executives (Continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Bruce MacDonald	WJW, Cleve., news ed	Same, asst prog dir
Robert McKee	ABC Central div, Chi., asst sls mgr	Same, sls mgr for network radio sls
Greta Morgan	Morgan Co, Chi.	WIND, Chi., sls prom, pub mgr
Jack Murphy	WPIX, N.Y., dir of remote shows	Same, sports dir
N. "Nick" Pagliara	WEW, St. L., gen mgr	WIL, St. L., natl sls mgr
Raymond Rand	Wholesale, retail record business, N.Y.	WILL, Hempstead, acct exec
Edwin C. Richter Jr	Life Magazine, local rep (Cincinnati)	WKRC-FM, Cincinnati, sls rep
Marvin Rosene	WIND, Chi., managed Midwest Baseball network	KIOA, Des Moines, gen mgr
Charlotte F. Stern	Head of own tv prog sls organization	DuMont, N.Y., dir of adv, prom
Hugh J. Stump	KCBS, S.F., acct exec	CBS Radio Sales, S.F., AM sls mgr
Lamont L. Thompson	KCBS, S.F., sls dept	CBS Radio Sales, S.F., tv sls mgr
Gerald Vernon	ABC-TV, Chi., acct exec	Same, sls mgr of Central div network tv sls
Robert Burns White	ABC, Chi., pub svc dir	Progressive Broadcasting System, Chi., exec vp
George Whitney	Don Lee Broadcasting System, gen sls mgr	KFI, KFI-TV, L.A., gen mgr
Donald Withycomb	NBC, N.Y., asst to M. H. Aylesworth	Progressive Broadcasting System, N.Y., exec

## Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Ralph J. Brown	General Electric Supply Corp, Bridgeport, vp	Same, mgr of marketing
Richard M. Compton	Needham, Louis & Brorby, Chi., acct exec	General Foods (Igleheart Brothers div), Evansville, assoc sls, adv mgr
Mrs. Susanna Davis	Abraham & Straus, Bklyn.	Namms, Bklyn., prom, pub rel dir
Bernard L. Field	Gunther Brewing Co. Balto., adv field mgr	Same, merchandising dir
Sifton Friedman	Adv dir for several apparel concerns in N.Y., Phila.	Benrus Watch Co, N.Y., adv dir
Charles T. Haist Jr	General Electric Co, electronics dept, S.F.	Same, district sls mgr for radio broadcast equipment
Raymond Halter	Cleveland-Sandusky Brewing Co, Cleve., sls mgr	Same, vp
E. W. Hayter	Goodyear Tire & Rubber Co of Canada Ltd, adv mgr	Same, marketing and adv mgr
H. T. Hutchinson	Richfield Oil Corp, S.F., mgr central div	Same, asst gen sls mgr, L.A.
Lynn C. Holmes	Stromberg-Carlson Co, Rochester, N.Y., assoc dir re-search	Same, dir of research
Francis H. Joblie	Radio Features Inc, Chi., merchandising, prog dir	Nesco Inc, Milwaukee, dir of sls prom
Michael D. Kelly	The Hallierafters Co, Chi., asst tv sls mgr	Same, Central regional tv sls mgr
Otis E. Kline	United Airlines, N.Y., exec asst to pres	Same, exec vp, dir
Gerald Light	Emerson Radio & Phonograph Corp, N.Y., asst to vp in charge of sls	Same, mgr of govt contracts div
Alfred Marum	Alexander Smith & Sons Carpet Co, Yonkers, N.Y., asst dir of industrial engineering	Same, sls control mgr
Robert R. Mathews	American Express Co, N.Y., vp	General Foods Corp, N.Y., asst dir of adv
Joseph H. Moss Jr	DuMont, Chi., head of regional office	Same, East Paterson, N.J., mgr of distribution, receiver sls div
John H. O'Toole Jr	Halliburton's, Oklahoma City, pres	Phoenix Hosiery Co, Milwaukee, vp in charge of merchandising
Tyrell G. Rogers	DuMont Laboratories Inc, Clifton, N.J., mgr sls control div	Same, exec asst
LeRoy Spencer	Earle C. Anthony Inc, L.A., gen mgr	Packard Motor Car Co, Detroit, vp (will be exec vp in January)
Charles T. Shropshire	General Electric Supply Corp, Bridgeport, appliance sls mgr	Same, vp
Bernard Weiser	McCormick & Co, Balto., dir of gen sls	Same, vp in charge of sls
Stanley F. Zajac	William N. Scheer, Newark, gen office mgr	Motorola-New York Inc, N.Y., adv and prom mgr N.J. branch

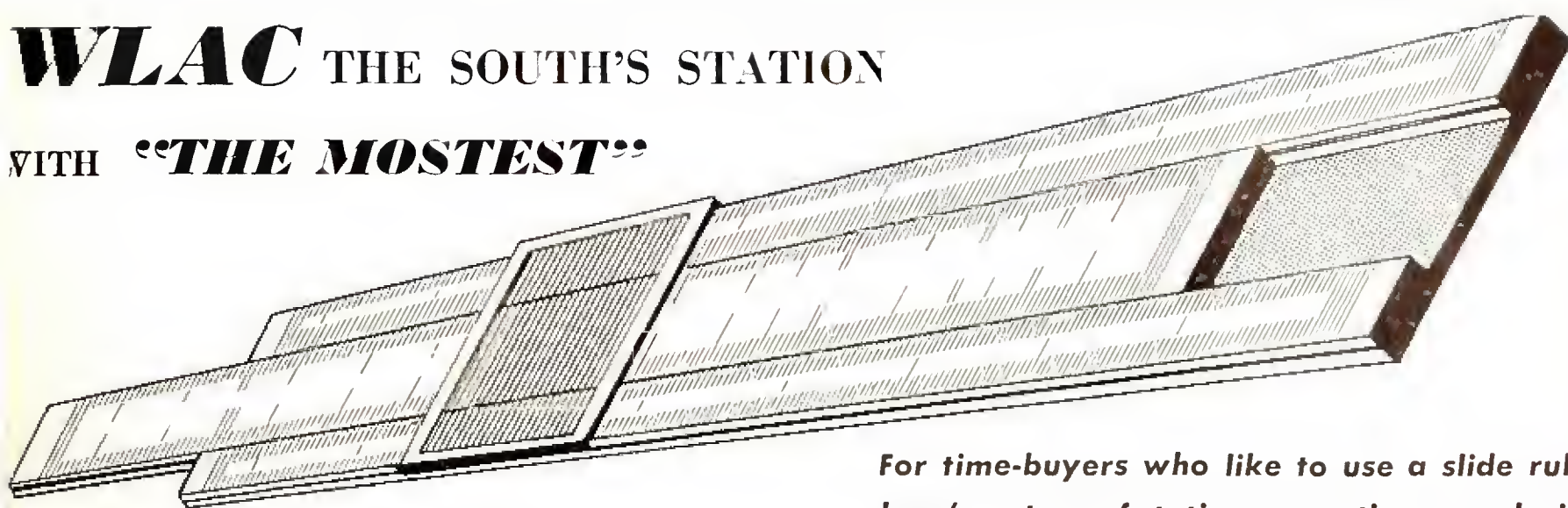
## New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Austin-Green Inc, N.Y.	Cosmetics	O'Brien & Dorrance, N.Y.
B. T. Babbitt, N.Y.	Bab-O, Glim	William H. Weintraub, N.Y.
Baconette Products Co, L.A.	"Skittles" bacon flavoring	The Jordan Co, L.A.
Berks-Lehigh Cooperative Fruit Growers Inc, Electwood, Pa.	"Red Cheek" apple juice	St Georges & Keyes Inc, N. Y.
Carr-Consolidated Biscuit Co, Wilkes Barre, Pa.	Biscuit manufacturer	BBDO, N.Y.
Gale Hall Engineering Inc, Boston	Auto gauges	Cory Snow Inc, Boston
Glamour Products Co, L.A.	"Vitrex" dietary supplement	O'Brien & Dorrance, N.Y.
Glaser-Grandell Co, Chi.	"Everbest" preserves and jellies	Schwimmer & Scott, Chi.
Golden Brand Food Products Co, Phila.	Salad dressing	Harry Feigenbaum, Phila.
Holiday Brands Inc, Boston	"Holiday" instant coffee	Hoag & Provandie, Boston
Home Test Products, Woodside, L.I.	"Roll-A-Ray" reducing methods	Huber Hoge & Sons, N.Y.
Pelex Beauty Products Co of Canada, Penetang, Ont.	Cosmetics	Ad Fried, Oakland
Perfect Foods Inc, Phila.	Pretzels	J. Cunningham Cox, Phila.
O. W. Siebert Co, Gardner, Mass.	Baby carriages	Cory Snow Inc, Boston
So-La Marx Rubber Co, Loveland, O.	Rubber overshoes	Dowd, Redfield and Johnstone, N. Y.
Tru-Flex Laminates Inc, Oakland	Glass fishing rods	Conner, Jackson, Walker, McClure, S.F.



# WLAC THE SOUTH'S STATION

WITH **"THE MOSTEST"**



## IN NASHVILLE:

ALL AND WINTER '49-'50 Hooperatings showed WLAC leading the field, morning and night. Late night (10:30-12:00) showed WLAC with more listeners than all other stations combined.

### Our Fall Promotion

Our fall promotion will cause these ratings to forge further ahead in '50-'51.

Some form of program-promotion will reach every radio owner in WLAC's home county.

RADIO: Dozens of announcements, concentrating on the theme, "The Stars' address is CBS."

DIRECT MAIL: 60,597 printed program schedules mailed—one to every telephone subscriber in home county.

NEWSPAPERS: Column after column of display advertising carried in both Nashville newspapers.

BUS CARDS: City busses transporting 5 million fares per month are displaying WLAC bus cards.

OUTDOOR: A city-wide billboard display is reminding listeners that "Again this Fall—WLAC Has Them All."

## STARS - PROGRAMS

ON THE NETWORK: This fall WLAC's program schedule will feature more of radio's greatest stars. Lowell Thomas, Beulah, Jack Smith, Frank Sinatra and Ralph Edwards are among those added.

### Staff Artists

OUR GREAT STAFF of local personalities continues to grow in popularity.

GENE NOBLES, the disc-jockey genius whose nightly show has made Randy's Record Shop the largest mail order record dealer in the world.

"BIG JEFF," whose Hadacol shows keep the demand ahead of the supply.

MARY MANNING, whose "Woman's World" is the only Nashville show built strictly for women.

YOUR ESSO REPORTER, whose 12 years of reporting "News while it's news" keeps him out front in the field.

PAUL OLIPHANT, whose "Garden Gate," CBS feed makes people from coast-to-coast "WLAC-Conscious."

THESE and dozens of others work together to make WLAC one of the strongest factors in the success of Southern radio.

## IN THE SOUTH

COVERAGE: BMB gives WLAC a tune-in count in 317 counties in 12 Southern states.

State	Number of Counties
Alabama	35
Arkansas	2
Florida	18
Georgia	70
Kentucky	45
Louisiana	13
Mississippi	34
North Carolina	14
South Carolina	8
Tennessee	67
Virginia	7
West Virginia	4
	317

BETWEEN 1946 AND 1949 WLAC showed an audience-gain of 95% at night, 46% in daytime.

NO TECHNICAL changes . . . this increase has been brought about by a fabulous improvement in programming.

MAIL COUNT: WLAC probably received more mail in '49 than any other Southern station . . .

### 832,773 Pieces

80% OF THIS MAIL came from Southern States where WLAC's SALES power is concentrated.

AMONG OTHER ITEMS, this mail contained orders for more than 3 million baby chicks!

**ALL THIS . . . is what you are buying when you place your schedule on**  
**"THE NASHVILLE STATION WITH SALES POWER"**

• 50,000 WATTS . . . **WLAC**

REPRESENTED BY THE PAUL H. RAYMER COMPANY

## Television's TOP Sales Opportunity

### WILMINGTON

—first in income per family among all U.S. metropolitan centers of 100,000 or over.

Sales Management  
1950 Survey of Buying Power.

### DELAWARE

—first in retail store purchases; has highest per capita expenditure of any state.

U. S. Census Bureau  
figures released 7/2/50.

**WDEL-TV**  
CHANNEL-7  
WILMINGTON, DEL.

**NBC**  
TV-AFFILIATE

ASTORIAN  
STATION

The only  
Television station in  
Delaware — it delivers  
you this buying  
audience.

If you're on Television —

## WDEL-TV

is a must.

Represented by  
**ROBERT MEEKER**  
Associates

New York    San Francisco  
Los Angeles    Chicago



**Mr. Sponsor**

**Arthur Murray\***

President  
Arthur Murray, Inc., New York

"Practically anyone can learn to dance, young or old."

Arthur Murray, president of the Arthur Murray Dancing Studios, uses this theory as the keystone of his advertising.

"In the radio and TV work we do, we want the widest possible coverage," says Mr. Murray. He is a tall man with not quite so much hair as in his younger days. Seems serious, yet smiles frequently. "We'll put the same programs on simultaneously over different stations in the same city," he says.

He and his 210 franchised studios will spend about \$5,000,000 this year for advertising, some \$2,000,000 to go to radio and TV.

The company currently sponsors a full-hour show, *Arthur Murray's Party Time*, that began 15 October over both DuMont and ABC-TV. DuMont originates the program, uses 30 stations. ABC-TV picks up the DuMont production, airs it over 10 stations. Future plans call for 40 stations of the DuMont network and 30 stations on ABC-TV, idea being that where DuMont doesn't reach, ABC-TV does.

The comedy-variety show is MC'd by Mrs. Murray: it costs about \$31,000 a week. Individual studios pay for their own time.

In addition to *Party Time*, the company currently is mentioned on nearly 40 network giveaway programs, in return for prizes. These may include dancing lessons worth from \$25 to \$1,000.

Advertising has paid off for Arthur Murray. The company expects to gross nearly \$28,000,000 this year. Studios franchised by Arthur Murray pay him 10% of their gross receipts.

Murray says that his national operation began almost by accident. In 1933, he was asked to put the Lambeth Walk and Big Apple dances in hotels of two top chains. He did, for 10% of the receipts. The operation was successful. After the novelty of the two dances wore off, his instructors stayed on and the company still made money. Murray then began his expansion from hotels to individual studios. Before the hotel chains gave him the idea, Murray never thought a national dance organization was possible.

Arthur Murray began teaching dancing when he was 19 years old. But today he is practically out of work. "You see," he explains with a wink, "Kathryn, my wife, wants to be boss. She's a dynamo, and does all the work. So, I get to do very little myself."

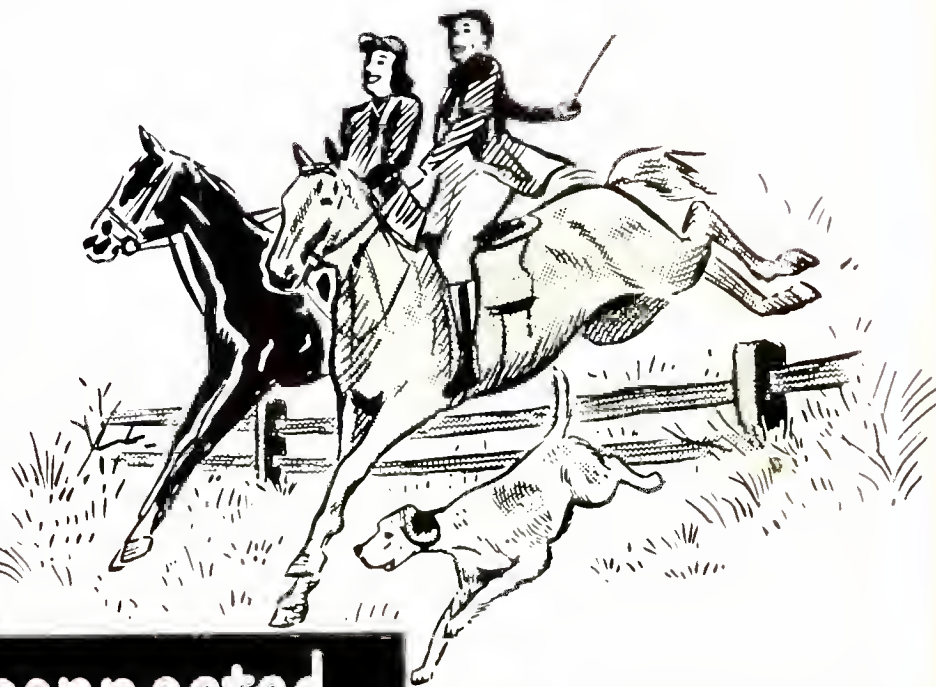
\*Shown with Mrs. Murray.



# WSAZ-TV Channel 5

West Virginia's only television station  
delivers **EXCLUSIVE** coverage of the rich\*

**HUNTINGTON-CHARLESTON**  
market



**Now Interconnected**



\* **THE 27th MARKET**—\$601,425,750 in 1949 retail sales makes this the equivalent of the 27th ranking U. S. Market. Figures direct from Sales Management "Survey of Buying Power" May 10, 1950.

**ABC - CBS - DTN - NBC**


Represented Nationally by **THE KATZ AGENCY**

# WSAZ-TV



**COVERAGE**  
Sure...We've Got It  
**BUT...**  
Like the Gamecock's  
Spurs...It's the  
**PENETRATION**  
**WSPA Has**

**In This  
Prosperous  
Carolina Piedmont  
(Spartanburg-Greenville)  
Area That Makes This  
Station Your Most  
Potent Mass Salesman!**



BMB Report No. 2 Shows  
WSPA With The *Largest*  
Audience Of Any Station  
In The Area!

AND...This Hooper  
Report Shows How WSPA  
Dominates This Area!

HOOPER RATING -- Winter 1949	
8:00 AM -- 12:00 N . . . . .	63.2
12:00 N -- 6:00 PM . . . . .	53.6
(Monday thru Friday)	
6:00 PM -- 10:00 PM . . . . .	67.6
(Sunday thru Saturday)	

**GIVE YOUR SALES  
A POTENT PERMANENT HYPO  
AIR YOUR WARES OVER**



**SOUTH CAROLINA'S LARGEST STATION**  
**SPARTANBURG, S. C.**

Represented By:  
John Blair & Co.  
Harry E. Cummings  
Southeastern Representative  
Roger A. Shaffer  
Managing Director  
Guy Vaughan, Jr., Sales Manager

**CBS Station For The  
Spartanburg-Greenville  
Market.....**

**5,000 Watts --  
950 On Your Dial**



## New developments on SPONSOR stories

PS  
O S  
O

SEE:

ISSUE:

SUBJECT:

"When the profits go up up up"

19 June 1950, p. 21

Robert Hall

On Robert Hall clothes, spots look good. Radio announcements, that is.

As SPONSOR predicted in June (see "When profits go up up up") the company has gone all-out with radio for its fall campaign.

According to Frank Sawdon, advertising manager, Robert Hall has added 21 stations in seven markets this fall. Current total is 170 stations in 67 markets. For the most part, the company is using its short singing commercials to plug week-end specials.

Ever ready to pound home the name Robert Hall, the company is testing a telephone-type program in a few markets. WDCY, Minneapolis, is one of the stations airing the program. "Announcements all carry a telephone call," explains the station, "to someone living in the Twin Cities. Each call is worth one dollar in cash. If the person answers the telephone with 'Robert Hall,' they win the money. If not, then the next call is worth two, three, four dollars and so on; up to date this has built up to quite a sizable jackpot."

Robert Hall's \$23,000 contract with WDCY calls for several announcements, and two quarter-hours a day, five days a week.

The company is now in the midst of preparing its TV productions, expects to break out with TV in 15 markets in early October. A recent contract signed with WPIX in New York calls for a 52-week film announcement campaign. Two films will be telecast daily, six days a week.

The contract marks the clothing firm's first use of TV. Budget money will not come from radio.

PS  
O S  
O

SEE:

ISSUE:

SUBJECT:

"Drug stores on the air"

28 August 1950, p. 30

Drug store advertising

WWDC fills the prescription for drug stores in Washington, D. C. SPONSOR recently pointed out a trend toward heavier use of the air by drug stores (see "Drug stores on the air"). Subsequent reports from WWDC, for one, bear this out.

Peoples Drug Stores, the largest drug chain in Washington, recently signed the biggest contract in Washington radio history for the sponsorship of news broadcasts. The schedule for the chain, which has 70 outlets in the Washington area, begins 9 October over WWDC.

The company will sponsor 24 news broadcasts each day, Mondays through Saturdays: five on Sundays. The newscasts will be aired every hour on the half-hour around the clock. The 7:30 a.m. broadcast will be a 15-minute news round-up; all others will be five minutes.

In addition, the Washington Transit Radio (WWDC-FM) and the Washington drug trade have combined for an over-all merchandising plan which becomes effective 16 October.

Washington Transit Radio plans to establish two half-hour periods daily, Monday through Friday, to be known as *Your Drug Store Hour*. Advertisers of drug store products will participate in these time periods. Each will have an exclusive franchise for the duration of his contract.

A large Canadian drug manufacturer, after reading "Drug stores on the air," reports two other drug firms not covered in the article: Cunningham Drug Stores in Detroit and G. Tamblin Limited in Toronto. Both have used radio extensively for several years.



# In New York 6 of the top 8 participation programs are on WCBS\*

**Represented by Radio Sales**

JACK STERLING  
HARRY MARBLE  
JOHN REED KING  
BILL LEONARD  
MARGARET ARLEN  
PHIL COOK

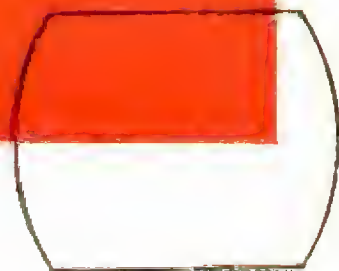


There are 28 vehicles for minute commercials on New York's four major stations. But Pulse proves the *best buys* are *all* on the station New York listens to *most*. These WCBS shows give participating sponsors their *biggest* audiences and *greatest* sales impacts. Ask us or Radio Sales which of these stars will get you top billing in the nation's #1 market.



# WEED

A N D C O M P A N Y



**RADIO AND TELEVISION STATION REPRESENTATIVES**

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD





INDEPENDENT GROCERS ASSOCIATION, MILWAUKEE, IS ON WEMP'S "COFFEE CLUB" SIX DAYS WEEK, PLUGS IGA STORE GROUP

### ***A SPONSOR roundup***

# Grocery stores on the air

**Chains, dealer groups**  
**lead the way in proving that radio, too, does a job for grocers**

**over-all** One bright morning, as he opened his grocery store, George glanced across the street at Henry's grocery. George was a sharp businessman, and he always kept an eye on his competitor. Henry, on this particular morning, had an advertisement in his window that cut the price of bread.

There was nothing unusual about lowering the price of any item; both

grocers constantly did it on what they called their leaders. But George always tried to meet the price Henry pegged. Bread at that time cost each five cents, and both usually sold it for eight cents (you can tell how old this story is).

The advertisement in Henry's window priced the bread at six cents. George wasted no time. A sign went up in his window that met Henry's

price. On the next day, Henry dropped his price to four cents; figured George wouldn't go below cost. But George did, and he sold his bread for four cents.

Henry dropped to three cents. George was a tenacious fellow; he dropped to three cents.

From sheer desperation to make his leader work, Henry slapped a price of two cents on it. He put up the biggest



**Kroger**  
LIVE BETTER FOR LESS

**I WANT TO INVITE YOU, MRS. SMITH, TO VISIT YOUR FRIENDLY KROGER STORE!**

With the warmth of a winning personality Bill Slater will give a friendly invitation to every Mrs. Smith at the theater and on the air to visit her Kroger store and Live Better for Less. Commercialism will strike with selling power on Hot Dated Coffee, Tenderloin Beef, Kroger Bread, everyday low prices and all the many other Kroger advantages.

**CHECK YOUR STATION AND TIME**  
Fifteen Minutes a Day • Monday thru Friday

ATLANTA	WAGA	11:30 AM	FT. WAYNE	WOWO	11:00 AM	NASHVILLE	WSM	1:45
CARROLLDALE	KMOX	3:30 PM	GRAND RAPIDS	WOOD	9:30 AM	PEORIA	WMBD	3:00
CHICAGO	WMAZ	1:00 PM	INDIANAPOLIS	WFBM	3:30 PM	PITTSBURGH	EDCA	12:45 PM
CINCINNATI	WCX	3:30 PM	KANSAS CITY	KMBC	4:45 PM	ROCKFORD	WDRJ	11:30 AM
CLEVELAND	WCX	3:30 PM	LITTLE ROCK	KARK	1:30 PM	ST. LOUIS	KMOX	3:30 PM
DALLAS	WCX	3:30 PM	LOUISVILLE	WAVE	11:15 AM	SPRINGFIELD	WTWO	1:00 PM
DENVER	WCX	3:30 PM	MADEIRA	WMA	11:00 AM	TERRE HAUTE	WYOW	4:00 PM
DETROIT	WCX	3:30 PM	MEMPHIS	WMA	1:45 PM	TOLEDO	WYOW	1:00 PM
HOUSTON	WCX	3:30 PM	PHOENIX	WMA	1:45 PM	WINNETKA	WMA	4:15 PM

**Kroger**

TOP CHAIN SPONSORS: KROGER AIR BUDGET OVER \$1,000,000 FOR 25-STATION "SHARE THE WEALTH" (ABOVE L.) AND CBS-TV SHOW

banner of all in his window, and sat back to take his three-cent-a-loaf loss like a man.

As we said, George was a smart businessman. You can imagine Henry's consternation the next morning when he saw the sign in George's window which read simply:

"Come in here and get your two cents free to purchase the bread across the street."

Though considerably exaggerated, this story catches the spirit of the grocery store business. It is super competitive. Stores operate on low margins; at times, on pennies. They use low-priced leaders extensively. Impulse buying accounts for a large share of sales.

Advertising follows the same pattern. It is seldom institutional; usually hits hard at low-priced items—leaders. Most of the advertising is done for the week-end. On any Wednesday or Thursday you see grocery ad after grocery ad in the newspapers, with hundreds of items at knock-down, drag-out prices. Some of the grocers have recently begun to use radio; a few chains like Grand Union and Kroger have used it for many years.

A recent SPONSOR survey indicates that grocers are not heavy users of the

medium. Over 300 stations around the country were queried; no more than 5% reported active grocery store sponsors. But among the grocers who used radio, an overwhelming majority were sold on it.

These grocers found the medium advantageous for several reasons. Most important were: (1) ability to plug a leader without direct competition at the moment of the message; (2) ability of a few good leaders to bring in heavy store traffic, with resultant impulse purchase of other items in the store; (3) proofs of low-cost per-thousand; (4) ability to level out the week's sales by consistent use of radio throughout the week (about 70% of the week's sales usually have been made on Friday and Saturday); (5) building of customer loyalty, store prestige, and market identity; (6) the visual impact of TV; (7) a specific audience is reached.

Since net profit runs from 3.9% to 6.9% in the average store, advertising expenditures are kept to a minimum. According to a recent report from the Broadcast Advertising Bureau of the National Association of Broadcasters, this is the breakdown: "Advertising expenditures in food stores are generally less than 1% of sales, usually

running an average of .76% for self-service markets." But food processors and manufacturers spend large sums to promote their products nationally, to help sell for the retailer. The report states that "National advertising expenditures for food products run from .2% for cane and beet sugars to 8-10% for food specialties and packaged cereals."

Chain stores (four or more stores under one ownership) are the heaviest air advertisers. Independent stores (owned and operated by a single owner) do very little advertising, radio or otherwise, unless they are grouped together in an independent's association.

Large chains recently became participants in a significant advertising venture, are sponsoring a new TV show, *Star Time*, aired over 32 stations of the DuMont network. It follows the same pattern established by the drug chains for their two TV shows, *Cavalcade of Stars* and *Cavalcade of Bands* (both on DuMont). The importance of this trend was spotlighted by SPONSOR in "Drug stores on the air" (28 August 1950 issue). The advantages of this share-the-cost formula might well serve as a working guide for brand-name advertisers and chain





ING (ABOVE) IS NATURAL THEME FOR FIRST NATIONAL'S SHOW; BUT SPONSORS OF "STAR TIME" USE VARIETY APPROACH

stores of completely different types.

Four producers and 14 chains (2,000 stores in 32 markets) participate. The producers are Snow Crop, American Home Foods for Autobrite, and McCormick & Company. The fourth has not yet been announced. Each has a one-minute commercial on the hour show. The show itself will cost over \$1,000,000 a year for time and talent.

Chains buy participations on a local level; only one chain can participate

in any one city. Each is allowed three commercials: opening, closing and a 10-second announcement coming mid-way. Commercials may cut tradition rather than price, for most of the chains plan to stick to institutional plugs. The grocers, following the lead of drug chains, have gone all-out to promote the show, use newspapers, posters, streamers, and other point-of-sale tie-ins (see cut). The show may well mark a new era in grocery store advertising.


One of the participants of *Star Time*

(over WAVE, Louisville) is the Kroger Company in Cincinnati. Kroger is not typical of most grocery chain operations in its advertising and promotion. The company is a large user of broadcast advertising with extensive promotional tie-ins.

Kroger will spend more than \$1,000,000 this year for radio and TV. Last year net sales for the company were over \$800,000,000; net income, over \$13,000,000. The company (Please turn to page 61)

**YOUR HOME-OWNED GROCER PRESENTS**

**The TEX BENEKE Show**

**K W O E**  **C L I N T O N**

*Tex Beneke*


**10:45 a.m. MONDAY through FRIDAY**

*Sponsors*

**BELLE ISLE FOODS**  
**CINCH CAKE MIX**

**OKLAHOMA RETAIL GROCERS ASSOCIATION**



 **TUNE IN**

**THE**

**"SAVE-A-NICKEL"**

**SHOW**

**with BOB DAVIS**

**KLZ 8:15 A.M.**

**MON. • WED. • FRI.**

Oklahoma grocers merge, use 13 FM outlets Mayfair Stores have tune quiz on KFI-TV, L.A. Save-a-Nickel chain has show on KLZ, Denver



**PART TWO**  
OF A 2-PART STORY

# How Bristol-Myers rides the trends

**In era of mounting talent costs, lower night  
radio audience, B-M has shifted AM  
"Break Bank" to days. is in TV heavily**

**over-all** High-budget nighttime radio shows are today, so far as the big drug-and-toiletry firm of Bristol-Myers is concerned, an advertising gamble—with most of the odds stacked against the advertiser.

To many an adman, this will sound somewhat paradoxical.

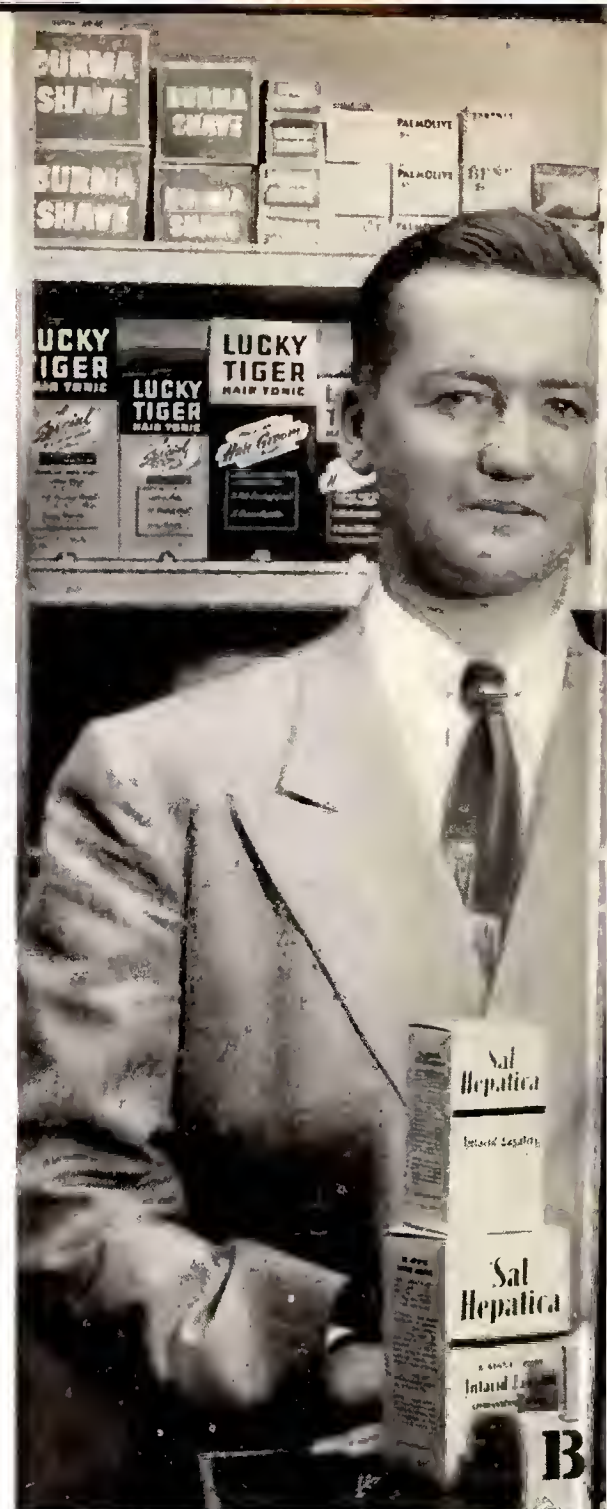
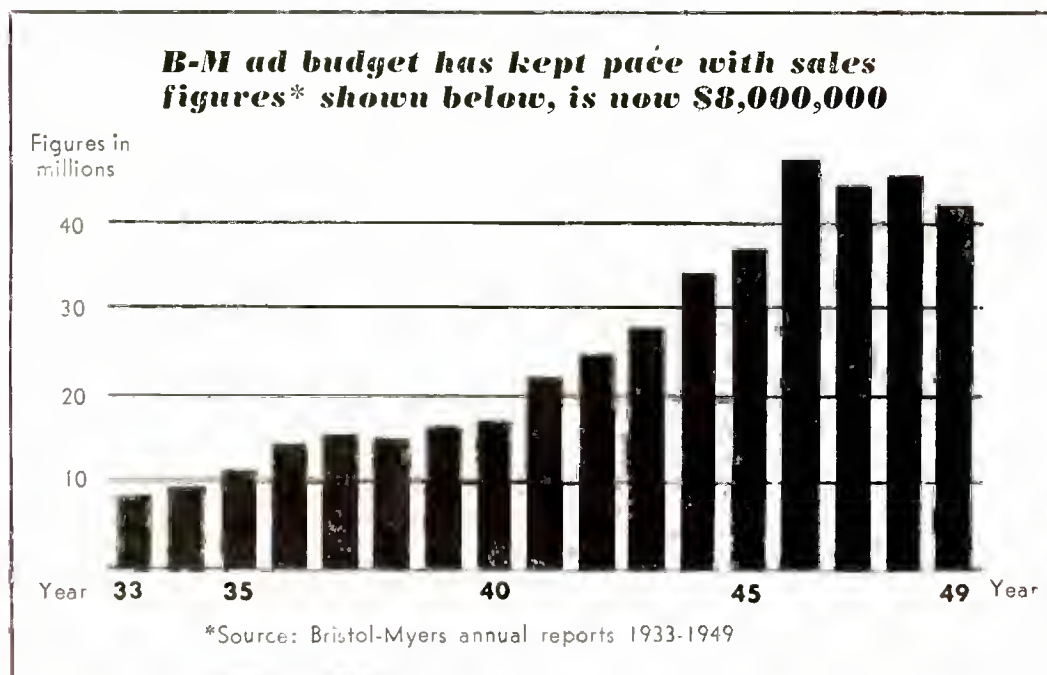
After all, it was a series of just such high-budget shows in network radio (often taking up as much as a third of ad budgets ranging from \$5,000,000 to \$8,000,000) that did a big job for Bristol-Myers. Nighttime radio shows helped to lift B-M's Vitalis in the

1930's from an obscure hair tonic to one of the nation's leading sellers. They helped boost Ipana to a place among the leaders in the dentifrice field. They helped put across then-new products, like Minit-Rub and Mum.

What has caused Bristol-Myers, sponsor of major radio shows with stars like Fred Allen, Eddie Cantor, and Ed Gardner, during its 25 years on the air to make this major change in its basic thinking?

There are two big reasons:

1. High talent fees and production



B-M DIVIDES WARES AMONG THREE AD MANA

costs, during the past four or five years, have caused Bristol-Myers to re-evaluate its position as one of radio's biggest sponsors. The way talent costs shape up today for leading stars, a big network radio show would absorb the major portion of the Bristol-Myers air advertising budget. Then, since the ad budgets of Bristol-Myers are based on a percentage of anticipated sales, if the program ratings were not held consistently at the highest possible level, B-M would lose money on the deal—because the show couldn't produce sales fast enough in proportion to its costs.

2. Nighttime television has compounded the question of high radio talent costs, Bristol-Myers feels, by cutting into radio listening and forcing network radio rates out of balance. A Bristol-Myers spokesman told SPONSOR: "All of the figures in our surveys





WITH THEIR PRODUCTS ARE (L. to R.) WALLACE DREW, WALTER LANTZ, ROGER WHITMAN. PICTURE TAKEN IN B-M MODEL STORE

and research findings on the effects of TV have shown us that, when TV sets become part of the pattern of life in American homes, radio listening is invariably lessened. This has been particularly true at night, and particularly true in key markets."

What's the solution to the B-M broadcast advertising worries?

"We feel we have found the answer in a *balanced* combination of nighttime, daytime radio, nighttime television, and heavy radio and video spot schedules," a Bristol-Myers executive told SPONSOR. "This enables us to put plenty of advertising pressure behind our established products, and yet gives us plenty of flexibility to promote new products. This plan also gives us a chance to expand into any one of these radio or TV fields that proves itself capable of doing a top sales job for us."

"Although nighttime radio is still an

important ad medium for us with a low cost-per-thousand, our current plan has been to set up a broader broadcast advertising pattern that we feel is the most realistic approach to the whole situation."

With the B-M broadcast advertising problems kept in mind, a look at the present pattern of B-M's air advertising is revealing.

Nighttime radio, the field which is most closely identified with Bristol-Myers because of its succession of programs like *Town Hall Tonight*, *Eddie Cantor* and *Duffy's Tavern*, has just one show left carrying Bristol-Myers' banner. The program is *Mr. District Attorney* on NBC, Wednesdays 9:30-10 p.m. This well-rated, medium-priced whodunit was bought by Bristol-Myers back in 1940, and has since made quite a sales record—despite heavy competition both in radio and TV against its

time period on Wednesday evenings.

The nighttime radio version of B-M's *Break the Bank*, which used to occupy the half-hour before *Mr. D. A.*, is now off the air—as far as nighttime radio goes. *Break the Bank*, also a well-rated, medium-priced show, has been part of a long-term project of Bristol-Myers to move into television programming. For a while, the popular quiz show was a simulcast, but Bristol-Myers last year decided that it was too difficult a task to balance audio and video, and made the show over into separate AM and TV vehicles. The radio version of the show is now the Bristol-Myers' task force for a beachhead landing in daytime radio.

Daytime network radio is, in Bristol-Myers' opinion, a good buy. The big drug firm's research has shown that while nighttime radio has lost  
(Please turn to page 42)





STRIKING DEMONSTRATIONS LIKE THIS SELL; BUT FLUFFS ARE CONSTANT DANGER WITH LIVE COMMERCIAL. FILM ENDS RISKS

# Inside story of a film commercial

**PART TWO**  
OF A 2-PART STORY

**Key to effective film pitches is story line.**

**Guber, Chevrolet's own Walter Mitty,  
sells cars with his inferiority complex**

**TV** There's no denying it, animated pixies make cute TV film commercials. Yet they may not do the most effective selling job for your product. Sal Hepatica, covered in Part One of this article, put over its delicate "Laxative Lag" point skillfully with animation: other soft goods do the same. Cigarettes, medicines, and beer sparkle in cartoon-land as they perhaps never could in reality.

But if you're asking people to plunk down hundreds or thousands of dollars on a single item—refrigerator, washing machine, TV set, automobile—it takes more than animated cartoon people to convince them. Potential buyers want to see what they're getting and heavy goods advertisers do well to





ve bath-tub scenes are out. But Palmolive delivered its message safely on film



Painstaking stop-motion technique takes skill, costs more than other film methods

show their wares as they actually are.

Actually, if such "show-me" selling is the logical approach for a product, it may not be wise to use film at all. Results so far indicate that live commercials score heavily with their sense of immediacy, their close integration into the program. And even single live-action film commercials cut a neat \$1,500 to \$2,000 slice out of an advertising budget. Besides, after laying out this kind of money an advertiser can't be sure that a careless engineer won't occasionally spoil the effectiveness of his film commercial. This can easily be done by not positioning the mask properly during projection, thus cutting off one edge of the picture from receiving tubes. Or the focus may not be too sharp.

On the other hand, live-action (non-animated) film commercials have definite advantages. For one thing, they provide guaranteed performance. Ronson lighters, as an example, are demonstrated on film, thus sparing the agency and advertiser from chronic nervous stomachs. Of course a Ronson always lights the first time . . . but suppose it didn't during a TV broadcast? Then, too, the setting for a commercial is practically unlimited on film, but just try to televise a new Mercury roaring from one wall of a television studio to the other.

Some of the biggest plus values of film are intangible, including opportunity for longer and more careful pre-production planning, more expensive backgrounds and props, optical effects such as wipes, pop-ons, write-ons, and stop-motion. Altogether, these seemingly minor details add up to greater conviction and a more professional appearance. How much they increase sales appeal no one knows for sure, but if such touches cause one product

(Please turn to page 48)

### Five capsuled case histories of live-action films



#### Bikeroo (Play Creations)

Single 90-second test film made by account executive and TV director of Ted Bernstein Associates, ad agency. Amateur talent filmed on 16mm silent film, live voice-over recording. Distributed in New York by Teletoy, Inc. Estimated cost \$500.



#### Crisco (Procter & Gamble)

Four 60-second films made by Transfilm, Inc., under supervision of Compton Advertising, Inc. Live-action demonstrations of food made before viewer's eyes with Crisco. Some stop-motion used in several of the films. Estimated cost about \$1,500 each.



#### Lighters (Ronson Art Metal Works)

Six 20-second films produced by Ted Nemeth Studio under supervision of Grey Advertising Agency. Each film differs in format, covers particular Ronson lighter: table, pocket, pencil, etc. Considerable stop-motion used. Estimated cost about \$4,500 each.



#### Esso Service (Esso Standard Oil)

Two 60-second films produced by McCann-Erickson, Inc., with rented facilities. Created to accompany Esso-sponsored telecasts of football this fall. Believable situations beginning in stadium high-light Esso service. Estimated cost about \$1,500 each.



#### Home Dry Cleaner (Re-Clean)

Single 60-second film in color produced by Ben Green Film Productions under supervision of Cayton, Inc. Model demonstrates use of dry cleaner in "home" kitchen. Voice-over sound. Color prints for department store showing. Estimated cost about \$1,500.



# Are you in the middle of the research muddle?

**All is not lost despite maze of services and analyses. Here's what you can do to keep your research thinking straight**

**over-all** When a sponsor finds his radio or television show high on one research organization's list of "top" programs, low on another's, and altogether missing from a third, he has a right to be confused—and worried.

But he doesn't have to stay that way. He can do a lot to avoid making decisions on false premises; he doesn't

have to be guided inefficiently or irresponsibly so that he sells less effectively than he might. Nor does he have to wait for industry "confusion clearing" committees to complete their long-range projects.

Here, in summary, is what you as a sponsor can do now:

(1) Take an inventory of your research requirements in the light of

what they are expected to contribute specifically to your operation.

(2) Learn something about the organizations whose services you are buying—and why you're buying *them*.

(3) Don't compare rating and other research figures blindly—insist on knowing what they mean.

(4) Pay some attention to how the information was gathered—it has an important bearing on the use you can make of it.

More details on all these items coming up. First, it's important to outline the nature of the radio and TV research muddle the industry's talking about. There's even some confusion about the "confusion."

Confusion in radio research is an old story, and the advent of commercial television has compounded it. Radio research organizations, already on the increase, added television research to their services and several new TV research firms opened shop.

Nobody should forget that before these research outfits can do business them. Obviously, therefore, the important confusion often lies in the heads of those executives who buy and use the many and often overlapping services.

Many sponsors don't understand clearly the role of radio and television research, especially the rating side of it, in their own operations. Therefore they haven't a clear grasp of what a research figure, such as a share of audience or cumulative audience figure, means to the job they're trying to do (see definitions left).

Fogginess on the part of most sponsors as to what they want to do with rating and other research figures is one basic root of confusion. But there's another side to the muddle. Two rating organizations may offer ratings on the same programs which differ widely. That's confusing, but it doesn't necessarily mean that one figure is "wrong," the other "right."

Gather the data in one way and you get one kind of rating. Do the sampling by another method, and you get a different kind of rating. Stanley Breyer of KJBS, San Francisco, posed the now-celebrated question of whether the Hooper or the Pulse rating figures for his area were "right."

A committee appointed to make tests pointed out that because of the techniques employed by the two re-

(Please turn to page 65)

## Definitions of rating-service terms

**TOTAL AUDIENCE**—Audience in sample homes during all or any part of program.

**AVERAGE AUDIENCE**—Audience in sample homes during average minute of show.

**AUDIENCE COMPOSITION**—Breakdown of average number of men, women, and children (under 16) listening to or viewing program.

**SHARE OF AUDIENCE**—Percentage of sets in use (listening to or viewing) a particular program; an indication of program's competitive pull.

**SPONSOR IDENTIFICATION**—Percent of respondents in homes listening to or viewing program who can identify sponsor.

**RANDOM**—Unbiased selection of each radio or TV home (or individual respondent) on basis of its having no more chance of being selected than any other home. Calling every fifth name in a telephone directory would be an example.

**DIARIES**—Booklet in which a respondent enters his own and family listening or viewing.

**MOVING PANEL**—Sample in which a portion of respondents drops out regularly and is replaced by an equal number of new respondents.

**QUOTA CONTROLLED**—Method of sample selection by which is pre-determined the proportion of several components of population to be included in sample. Quotas are assigned to interviewers to maintain proper proportion of sample.

**TELEPHONE COINCIDENTAL**—Random contact of telephone subscribers during broadcast of program.

**AREA SAMPLE**—Interviews bunched at geographic points (to cut cost). Points selected to be good cross-section of total area under survey.

**CUMULATIVE AUDIENCE**—Net (or unduplicated) audience to a program for a week, a month, or longer.



## American Research Bureau

Washington, D. C.

**SERVICE:** Radio ratings for Washington, D. C.; TV ratings representative of all TV areas and for six individual cities.

**AUDIENCE AND RATING INFORMATION:** Total audience; audience composition.

**HOW INFORMATION IS GATHERED:** Diaries kept for one week of each month.

**SAMPLES:** Random (new sample group each month).

## Tele-Que

Los Angeles

**SERVICE:** Television audience ratings in Los Angeles.

**AUDIENCE AND RATING INFORMATION:** Total audience; audience composition.

**HOW INFORMATION IS GATHERED:** Diaries kept for one week of each month.

**SAMPLES:** Random (new sample group each month).

## Videodex

Chicago

**SERVICE:** Quantitative and qualitative TV audience ratings representative of all TV areas (62 cities included in surveys).

**AUDIENCE AND RATING INFORMATION:** Total audience and audience composition; qualitative reactions to programs and commercials.

**HOW INFORMATION IS GATHERED:** Diaries.

**SAMPLES:** Moving panel (see definitions accompanying this article).

## Hooper

New York

**SERVICE:** Radio ratings for 90 cities; TV ratings for groups of 12 and 15 cities.

**AUDIENCE AND RATING INFORMATION:** Share of audience; average audience.

**HOW INFORMATION IS GATHERED:** Telephone coincidental interviews.

**SAMPLES:** Random for radio and one 15-city group of TV stations; TV-home base for group of 12 interconnected cities.

## Nielsen

Chicago

**SERVICE:** National radio ratings; TV ratings representative of all TV areas.

**AUDIENCE AND RATING INFORMATION:** Share of audience; average audience; total audience; "Nielsen-Rating" (measures audience who listen for six minutes or more of a program); cumulative audience.

**HOW INFORMATION IS GATHERED:** By electronic meters attached to sets.

**SAMPLES:** Random (switch from quota controlled sample now in progress).

## Trendex

New York

**SERVICE:** National radio audience ratings based on 20 cities in which TV penetration is equal to the TV penetration nationally; television ratings in interconnected cities.

**AUDIENCE AND RATING INFORMATION:** Average audience; share of audience; audience composition; sponsor identification.

**HOW INFORMATION IS GATHERED:** Telephone coincidental.

**SAMPLES:** Random.

## Conlan

Kansas City

**SERVICE:** Radio and television audience ratings in any area upon request.

**AUDIENCE AND RATING INFORMATION:** Share of audience; average audience.

**HOW INFORMATION IS GATHERED:** Telephone coincidental interviews.

**SAMPLES:** Random.

## Pulse

New York

**SERVICE:** Radio and television audience ratings in 16 cities coast to coast.

**AUDIENCE AND RATING INFORMATION:** Total audience; share of audience; audience composition.

**HOW INFORMATION IS GATHERED:** Personal interviews in which respondent is asked to recall listening during a given span of hours.

**SAMPLES:** Modified area.



the man



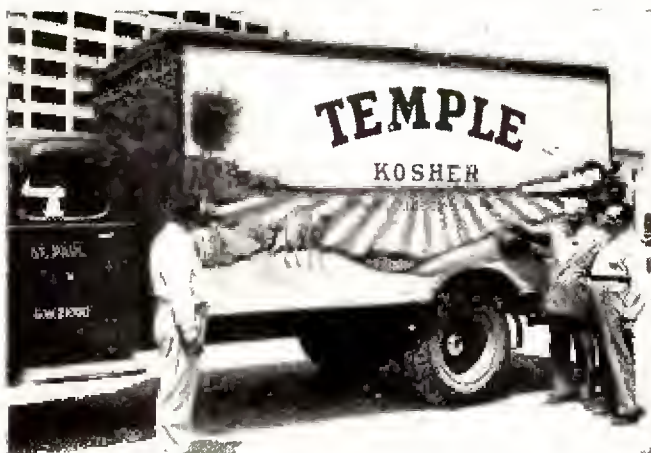
Mid-West Wine's president, Joseph Schlaure, chose radio

the jingle



Jingle to tune of "Volga Boatman" sent home this message

the merchandising



Mid-West expanded, put merchandising on its new trucks

the results

#### VIA RADIO, TEMPLE KOSHER WINE ZOOMED TO FIRST PLACE IN MINNEAPOLIS-ST. PAUL

Brand	Percent of Buyers Who Use Each Brand		
	1948	1949	1950
Temple Wine	4.9%	16.7%	31.0%
Virginia Dare	20.7	18.0	11.6
Roma	16.5	14.7	9.1
Mogen David	1.8	6.3	8.1
St. Paul	9.4	5.1	5.4
Colony	7.0	4.0	3.8
Ger. #	4.2	3.5	3.4
Meier	2.5	2.8	2.3
Cresta Blanca	3.1	1.5	1.1

St. Paul Consumer Analysis shows how Temple did

# Is your class-product ripe for mass sales?

**Sparked by air advertising, "kosher" wines  
are now selling to a booming mass market**



Along with television, the household deodorizer, return of Hopalong Cassidy, automatic whipped cream, and the plastic age, the past few years has witnessed another phenomenon in the evolution of America.

This one is gastronomic, and, unlike most of the others, as old as Mosaic law.

In Chicago, Minneapolis, New York, St. Louis, Los Angeles (and practically any other metropolitan center you might name) a sweet wine labelled "kosher" is making liquor merchants rub their eyes in amazement. Try as they will, they just can't stock enough of the stuff.

Not many months ago sweet "kosher" wine was bought as a sacramental beverage by the Jewish trade in observance of high holidays. Today it accounts for 25% of all the wine sold in the U. S., with every segment of the population contributing to the mushrooming total.

What brought about this overnight expansion of selling base, this explosive bursting of ethnic bonds? Like the popularizing of ravioli, fritos, matzos, and branded chop suey, the inside story of "kosher" labelled wines will help many a food manufacturer (regardless of category) assess the broader-market possibilities of his limited-sales products.

SPONSOR presents the inside story in

two ways: (1) the broad picture—why "kosher" wine broke its sacramental bonds; (2) a pin-pointed example of what's happening in one market.

How the trend started nobody quite knows. SPONSOR has been able to uncover some evidence, however, that advertising sparked it in most communities. In Minneapolis, for example, only 5.7% of all branded wines purchased in 1948 were "kosher" style. But under the impact of a hard-hitting radio campaign the "kosher" share jumped to 23% in 1949, to 39.1 in 1950 (see chart).

Manischewitz, first to distribute a kosher wine nationally, has been making remarkable gains. Although Manischewitz radio announcements (the bulk of its advertising during the past year has been in this category) are delivered with almost religious fervor, the appeal is to all sections of the population. Manischewitz works hard to perpetuate the sacramental air that surrounds its wine, doesn't go in for jingles. This fall Manischewitz has big plans for TV commercials to further the impression that Manischewitz "kosher" means its wine has been made in strict conformity with Talmudic laws.

Mogen David Wine Company, division of the Wine Corporation of America, is the far-and-away leader in Chicago; is now out for new worlds to conquer with its costly *Can You Top*





This, ABC package. In addition to its 23-station TV setup, Mogen David is investing this fall in radio singing commercials. Combined, the radio and TV budget will be three times as large as the non-air budget. Weiss & Geller, Inc., advertising agency for Mogen David, reports that the company has broadened its wine market so much that less than 1% of its total sales are to the Jewish market.

But, for Manischewitz, Mogen David, and many others, advertising was the hand-maiden of an initial desire.

In the course of its survey, SPONSOR canvassed a number of advertisers, distributors, and store keepers with this question: "Why does it pay to advertise 'kosher' type wines?"

Back came these answers:

1. The mystic satisfaction of partaking of a sacramental wine brings many a first-time customer. Manischewitz advertising emphasizes this point.
2. The "kosher" designation connotes superior quality to millions.
3. Americans have a craving for sweets. Kosher port wine is a happy medium between soda pop and hard liquor.
4. Many (notably women) who can't be induced to drink hard liquor say "yes" to a tasty sweet wine.

(Please turn to page 64)



"Can You Top This," ABC-TV, is on 23 stations for Mogen David Wine. Show reaches out for mass sales. Performers drinking wine (top) contrast with sacramental use (directly above)



Though few Negroes are Jews, as are those shown, kosher wine is making big gains among race. Kosher port wines are suitable for mass sales because they appeal to American sweet tooth





CURRENT SPONSORED NETWORK MYSTERIES NUMBER 17, COMPRISE ABOUT 50% OF TV DRAMAS

# Mysteries: they love 'em on TV!

## PART TWO OF A 2-PART STORY

**Visual thrillers follow in path of radio counterparts.**

**They're high rated, relatively low cost**

**TV** It was only natural that mysteries with their age-old audience lure should turn up on television. But the surprising thing is that they have acquired almost Hollywood-like realism and consequent high popularity in the short space of a year and a half. What's more, they already show unmistakable signs of becoming one of TV's best program buys.

Young as mystery programs are (the oldest, *Suspense*, was born in March,

1949; the youngest, *Adventures of Ellery Queen*, is an infant of a few days), they're doing fine, thank you. Drama (about 50% mysteries) ranks second among TV program types, according to Pulse network ratings, 5-11 September 1950; comedy-variety is first. Nielsen TV-Ratings for New York evening once-a-week programs (four weeks ending 9 September 1950) show three mysteries in the top 10: *Martin Kane*—*Private Eye*, *Suspense*, and *Lights Out*. Three more mysteries rose to

Hooper's top 15 TV programs in New York (July-August 1950): *The Web*, *Big Story*, *The Plainclothesman*. Further, Nielsen reports that in March, April, May 1950, the Average Audience rating for TV network mysteries was 36.7%, while for all sponsored programs it was 27.3%.

With thrillers ranging from the supernatural *Lights Out*, NBC-TV, to the cerebral *Man Against Crime*, CBS-TV, to the documentary *Treasury Men in Action*, ABC-TV, there's a mystery



show to suit every type of thriller fan. Mysteries are one of the program-types that TV does best today, according to several authorities; they have reached as high a level of development as have other less complex types of TV programs. The inherent limitations of TV are fast being conquered by clever scripting, use of film to broaden scope of action, improved techniques to create desired effects—effects eerie and gripping enough to keep viewers chewing their fingernails.

Most aware of this are the fortunate sponsors who've been bankrolling TV spine-chillers for a year or more. They include U. S. Tobacco Co. (*Martin Kane*, NBC-TV); American Cigarette & Cigar Company (*Big Story*, NBC-TV); Chevrolet Dealers of New York (*Famous Jury Trials*, DuMont); R. J. Reynolds Tobacco Company (*Man Against Crime*, CBS-TV); Electric Auto-Lite Company (*Suspense*, CBS-TV).

Taking the TV mystery plunge this fall are, among others, Kaiser-Frazer with *Adventures of Ellery Queen*, DuMont; Seeman Brothers (Air-Wick) with *I Cover Times Square*, ABC-TV; Chrysler Sales Division with *Treasury Men in Action*, ABC-TV; Block Drug Company with *Danger* and P. Lorillard with *The Web*, both CBS-TV. All in all, there are 17 sponsored network mysteries or drama series in which mystery-types predominate (as in *Big Story*, *Big Town*, *Suspense*) on video this fall. This comprises about 50% of all drama programs on TV and about 11.7% of all sponsored network programs (based on computation from listing in Executives' Radio Service Factuary, fall 1950).

The networks report healthy percentages of mysteries among sponsored shows. DuMont mysteries (six) com-

prise 40% of their sponsored network programs. Thrillers account for 11.4% of CBS-TV evening shows, 10.5% of NBC-TV total bankrolled programs.

What's the dollars and cents significance of all this? Rather basic. In view of the very healthy ratings they have been racking up, TV mysteries, where costs are reasonable, are a very economical program buy; this is a characteristic for which their AM brothers have long been famous.

Just how reasonable are the costs? They range all the way from \$3,200 plus time charges for *Famous Jury Trials*, to about \$5,000 for *Treasury Men in Action*, and \$7,500 for *Lights Out*, up to \$12,000 for *Big Story*. The majority of network mysteries, so far as could be ascertained, fall between \$3,500 and \$6,000, exclusive of time charges. This seems to be lower than most other TV dramatic shows, most situation comedies, and far below the talent-packed comedy-variety or variety-music shows. (For a study of TV costs see SPONSOR, 22 May 1950, p. 25.)

There are no figures available at the moment from the rating services for homes-per-dollar delivered by TV programs. Nielsen reports that in January it will start releasing such information as part of its Nielsen Television Index. However, SPONSOR's own computations, derived from statistics thus far available, yield some interesting preliminary results.

A SPONSOR reporter took nine consistently high-rated network shows (Nielsen) of three program-types, obtained estimated costs for each program, excluding time charges, then divided these into the number of homes reached by each on a national basis according to June 1950 National TV Nielsen-Rating report—latest available

figures at press time. This procedure resulted in homes-per-talent-dollar for these programs in June. Here's the result of the computations:

Approximate cost (Excluding Time)	Program	Homes Reached in Program Cities (000)	Homes-per-Talent-Dollar
\$9,000	Toast of the Town	1,991	221
10,500	Talent Scouts	1,877	179
12,000	Studio One	1,303	108
8,000	Fireside Theatre	1,506	188
11,000	Martin Kane	1,634	148
6,500	Suspense	1,298	199
7,500	Lights Out	1,508	201
8,000	Mama	1,310	163
12,000	This Is Show Business	1,066	89

SPONSOR's reporter then did some further combining and got average homes-per-talent-dollar figures:

Type	Program	Average Homes-Per-Talent-Dollar
MYSTERIES	Martin Kane, Private Eye Suspense Lights Out	182
VARIETY	Toast of the Town Talent Scouts This Is Show Business	163
DRAMA	Studio One Fireside Theatre Mama	153

You can argue that these figures constitute insufficient evidence for any sweeping conclusions, but they are a good general cost indication. Since the number of TV sets-in-use has increased by some 2,000,000 since June (from about 6,215,000 on 1 June to a current estimated 8,500,000) the homes-per-dollar delivered by each program type would be even higher today, providing costs have not risen unduly.

Industry feeling is that drama budgets won't go up this year. Talent salaries are being held stable with the exception of Hollywood and legitimate name stars and variety performers.

Perhaps budgets can be kept down for the present, but Charles M. Underhill, General Manager of CBS-TV, states that costs must definitely move  
(Please turn to page 58)



"Plainclothesman" puffs Harvesters Film shots add to "I Cover Times Square" "Lights Out" uses eerie lighting effect "Martin Kane" hangout is visual plug



## GLASS MANUFACTURER

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SPONSOR: Kerr Glass Mfg Corp AGENCY: Dan B. Miner Co

**CAPSULE CASE HISTORY:** *The Kerr Glass Manufacturing Corporation decided to use radio to help increase the use of glass products. Their program was the Housewives' Protective League in St. Louis. The offer to listeners was a home-canning booklet. The result: within 10 weeks they received 31,031 requests for the home canning booklet, a sure sign that the use of glass jars and products would go up. Cost per inquiry: below nine cents.*

KMOX, St. Louis

PROGRAM: Housewives' Protective League

# RADIO RESULTS

## PLASTIC BAG

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SPONSOR: Associated Sales Co

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The Associated Sales Company has been using participations on Your Neighbor Lady since January 1947. The product: a plastic food bag. After 114 weeks, listeners had sent in \$45,000 for 275,000 plastic bags. Using three one-minute participations, Associated has averaged 395 direct sales a week at a cost of 21c per each dollar sale. And sales of the bag are still going up at this writing.*

WNAX, Yankton, S. D.

PROGRAM: Your Neighbor Lady

## JEWELER

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SPONSOR: Silver's

AGENCY: Direct

**CAPSULE CASE HISTORY:** *For a daily cost of \$11.25 this sponsor is building sales, store traffic, and goodwill. The program is Tag-a-Tune. The attraction: for the correct identification of a "mystery tune," a listener receives a free diamond (winner must pay for the setting). The first six weeks on the air, Tag-a-Tune has averaged 300 replies daily. During a six-month period, the program has averaged 70 replies daily. Program is still running.*

TN, Stockton

PROGRAM: Tag-a-Tune

## AUTOMOBILES

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SPONSOR: Thomas I. Petersen

AGENCY: Direct

**CAPSULE CASE HISTORY:** *This advertiser used "personalized" commercials on KIST with great success. Each commercial gives the name, address, and occupation of a local resident who bought a car previously advertised on the station. This leads into a plug for another good buy awaiting someone. The Petersen radio campaign has sold 88 cars in a five-week campaign. Previously an exclusive newspaper advertiser, he found radio cost \$1.50 less a car.*

KIST, Santa Barbara

PROGRAM: Announcements

## TOYS

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SPONSOR: Toy Productions Co

AGENCY: Buchanan & Co

**CAPSULE CASE HISTORY:** *The sponsor bought four quarter-hour segments a day, seven days a week, on WJBK music programs. WJBK air personalities, Don McLeod, Bob Murphy, and others, were used to plug Talking Toy reproductions of Bugs Bunny and Porky Pig. No other advertising of any kind was used in Detroit. After three weeks, the campaign produced 6,975 orders for the \$2.98 toy. A gross of \$20,785 for a time cost of \$1,917. Cost per inquiry 27c.*

WJBK, Detroit

PROGRAM: Music Programs

## APPLIANCES

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SPONSOR: House of Television

AGENCY: Direct

**CAPSULE CASE HISTORY:** *A one-time announcement which cost \$38 brought 1,634 responses from five states. A \$50 discount on a TV set, stove, or refrigerator was offered to the first 20 people correctly guessing a tune. It was made clear this was a discount and not a \$50 prize. The result: 20 listeners won discounts and made purchases; the many other contestants became familiar with House of Television appliance store in a memorable way.*

CKLW, Detroit

PROGRAM: Make Believe Ballroom

## REAL ESTATE

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SPONSOR: Shepherd Realty Co

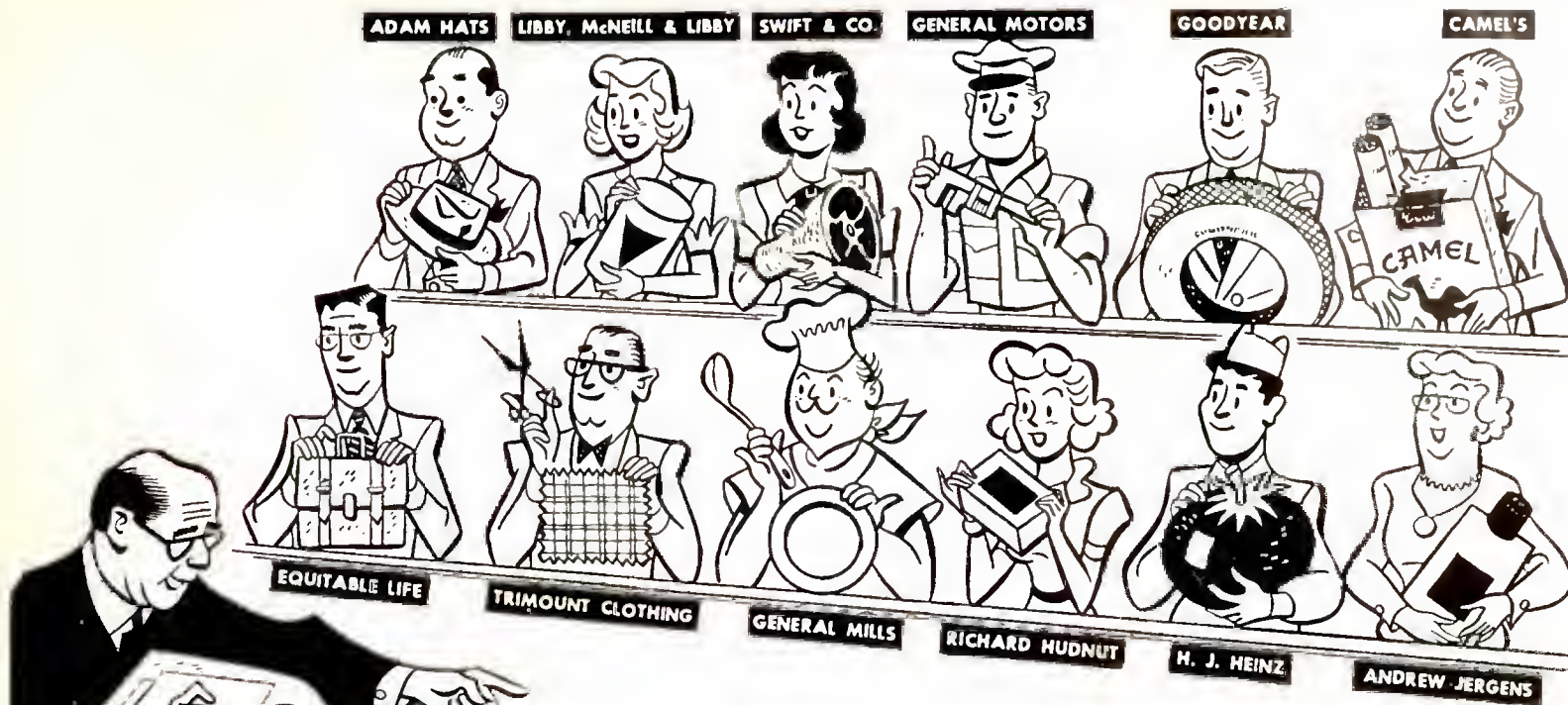
AGENCY: Direct

**CAPSULE CASE HISTORY:** *The Shepherd Realty Company, as agents for Francisco & Conner, home builders, used six announcements inviting people to inspect their homes. As a result, more than 800 people visited the home site. An additional seven announcements were used a week later and despite extremely bad weather 200-300 people came out. For less than \$300, the company sold several homes, secured many future sales prospects.*

WAVE, Louisville

PROGRAM: Announcements





## "The jury's verdict is **WLAW**"

(THE 50,000 WATT ABC STATION FOR GREATER NEW ENGLAND)

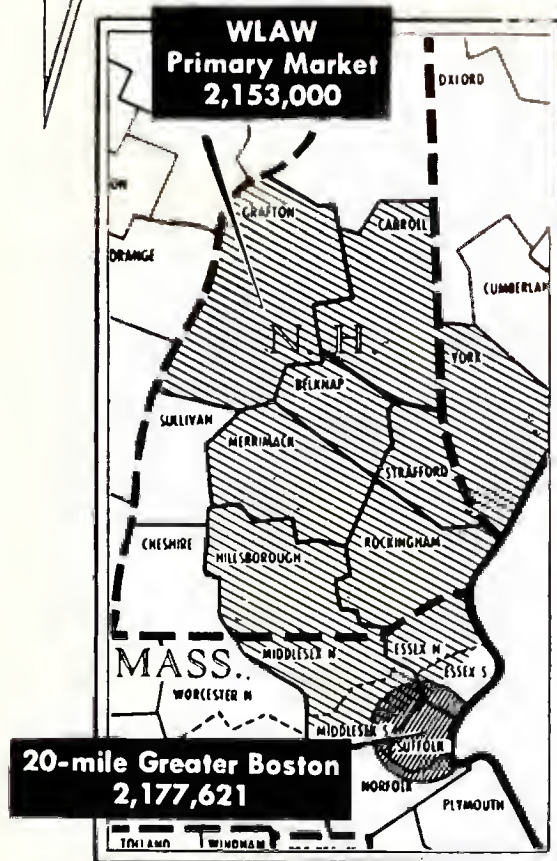


In selling New England, the country's smartest spot radio users are guided by facts, not geography. They know that

Greater Boston's 2,177,621 population is matched by the 2,153,000 ten-county market adjacent to north Boston.

They know that the Boston market, though large, is split between twelve radio stations. But that the important north-of-Boston market, just as large, is dominated\* by one 50,000 watt station — WLAW, and at low cost! That's why smart spot radio users buy WLAW first!

\*20-84% family coverage in each of ten counties



# WLAW

**50,000 WATTS 680 KC**

Offices in BOSTON and LAWRENCE, Mass.

# We Do

*The world would sleep if things were run  
By men who say, "It can't be done!"*

— PHILANDER JOHNSON

OCTOBER 1949—one year ago—Lang-Worth announced a revolutionary development that defied the age-old laws of sound recording. It stated its intention to provide broadcasters with a unique disc that would be more durable, more convenient and vastly superior in tonal fidelity.

THE BIG MINDS of the Broadcasting Industry openly shouted their approval of such voluntary effort to raise the standards of AM and FM broadcasting.

THE LITTLE MINDS, envious and insecure, whispered within their little world that it couldn't be done.

**KTFI**

TWIN FALLS  
IDAHO

Thirteen years with Lang-Worth led us to believe that nothing could be finer. However, your new 8-inch program service tops everything.  
— FLORENCE GARDNER

(13 years with Lang-Worth)

**KFOX**

LONG BEACH  
CALIFORNIA

Your new program service makes us proud to be members of the Lang-Worth family. You've done it again and Lang-Worth is still away out in front.

— HAL NICHOLS

(10 years with Lang-Worth)

**WTOC**

SAVANNAH  
GEORGIA

We consider your new service the greatest step forward in the transcription field in several years...and a real contribution to our work.

— DWIGHT J. BRUCE

(14 years with Lang-Worth)



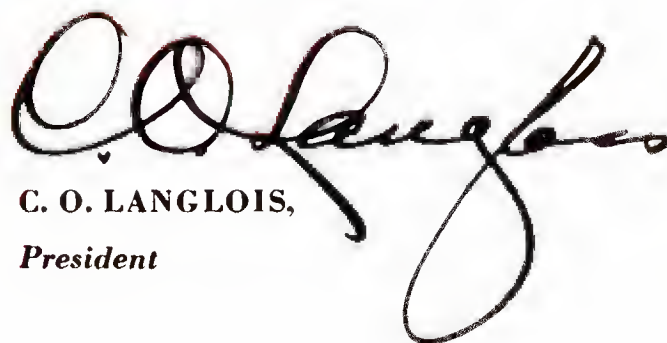
... ..

OCTOBER 1950—within the year just passed, two-hundred-and-sixty working days, Lang-Worth secured a factory, designed, built and installed highly specialized machinery, and manufactured nearly one million critically perfect 8-inch transcriptions.

THESE NEW 8-INCH transcriptions are right now gracing the turntables of 650 progressive broadcasters in an all-out effort to raise the program appeal and commercial impact of AM broadcasting.

The acceptance of Lang-Worth's new 8-inch transcribed program service is universal...

*We dared - and we won!*

  
C. O. LANGLOIS,  
President

## LANG-WORTH FEATURE PROGRAMS, Inc.

113 WEST 57th STREET, NEW YORK 19, N. Y.

**WCAU**

PHILADELPHIA  
PENNSYLVANIA

Your new program service gets our 100% approval—It's really sensational! Congratulations!

—JOE  
CONNOLLY

(2 years with Lang-Worth)

**WSMB**

NEW ORLEANS  
LOUISIANA

Congratulations on your new 8-inch transcription service. It does everything you claimed for it and more.

—HAROLD  
WHEELAHAN

(7 years with Lang-Worth)

### WELCOME STRANGER:

During the past twelve months Lang-Worth directed its facilities exclusively to the service of active franchise holders. We are now ready to consider new station affiliates in open territories. Your application will be given immediate consideration.



## Mr. Sponsor asks...

**What can sponsors do to equitably handle situations like the Jean Muir incident?**

**Howard P. Hildreth** | Advertising manager  
Mohawk Carpet Mills Inc., Amsterdam, New York

### The picked panel answers Mr. Hildreth



Mr. Kirkpatrick

The opinions of the sponsor, the agency, the radio station, or of the publishers of "Red Channels" regarding this matter are not too important. In the final analysis, it is the radio listener and television viewer, the buyer of the sponsor's product, whose opinions will carry weight.

Our analysis of public reaction to the Henry Aldrich incident seems to indicate two things: (1) the American people are very much interested and concerned whether entertainers who are temporary guests in their homes by air and screen have been giving aid and comfort to the communist fifth column or any other form of totalitarianism and (2) the public as a whole believes that entertainers who have a continuing record of pro-communist activity should be eliminated from radio and television shows.

If our analysis of public opinion is correct, then it becomes the primary responsibility of the employer to take whatever steps are necessary and fair to eliminate communist influence in the industry. In most instances the employer is the sponsor. In some instances, of course, the employer is the station or network. In all instances he who signs the pay check is responsible.

He cannot justifiably pass that responsibility to others.

It is our opinion that the employer can best discharge that responsibility by ascertaining as many facts as are available regarding actors, artists, and technicians *before* those persons are hired. If the facts available are not conclusive, then the person in question should be interviewed before a final decision is made.

If the facts reveal that a prospective employee did in the past support various communist fronts and causes and has continued to do so since the invasion of South Korea on 25 June, certainly those facts are conclusive.

If the facts indicate the person in question has permitted his name to be used by one or two organizations not well known as fronts in years past, there should be little difficulty in making a decision based upon (1) the person's talent, (2) the person's own explanation of those affiliations and (3) the over-all intelligence of the public and their ability to distinguish between a significant and an insignificant record of affiliations.

**T. C. KIRKPATRICK**  
Managing Editor  
Counterattack  
New York



Mr. Samuels

The first thing they can do is remember that they owe a responsibility to the entire listening audience and not to a few isolated pressure groups. Sponsors who run for cover, as in the Jean Muir

case, are ducking their responsibility by their hysterical action. I'm sure that the sponsor in this case lost more good will as a result of his action, especially among labor union people and the masses of American liberals, than he gained from the few fanatics who are willing to condemn without investigation.

Incidentally, it's worth noting that the labor unions in America have learned how to recognize real communists and how to deal with them, and would probably be willing to pass their knowledge along to sponsors and agencies.

What we're dealing with in the Jean Muir case is guilt by association. Association is important only after we've asked when and under what circumstances it occurred, and what the people involved have done and said recently. Ex post facto thinking and action is alien to the American way of life. It is all too easy to condemn people in light of subsequent events or altered situations. Many loyal Americans have been associated with organizations at a time when such groups served an important and worthwhile purpose.

That is especially true of people in the entertainment field who are so often called upon to perform for or join various causes and who don't have the facilities or the time to investigate the backing and motives of the organizations involved. The communists have a knack of usurping and becoming spokesmen for righteous causes and it is hard for honest liberals to refuse to support these causes despite their suspect auspices. Obviously, then, intent is an important factor in all this. And naivete or just plain ignorance is



hardly sufficient cause for condemnation.

Our democracy is alert and virile enough to withstand commie ranting and picket lines. But no democracy can long withstand "witch hunts" and inquisitions that accuse, judge, and punish loyal citizens without granting them the right of defending themselves. Moreover, we must ask ourselves whether we can afford to smear and thereby deny the livelihood of people who are in honest disagreement with the majority so long as those people do not endanger the security of the nation.

What can sponsors do? They can remember that they also are Americans owing responsibility to democratic processes and that they themselves must not engage in the undemocratic, un-American procedures of the people who print books that point fingers.

HARTLEY L. SAMUELS  
*Director of Sales*  
*WFDR (owned by the*  
*I.L.G.W.U.)*  
*New York*



Mr. Vallee

My answer to your question regarding what sponsors should do in situations such as the Muir case is quite brief and simple. Let them take heart and remember that the great percentage of the public doesn't give a hoot about the morals or the isms of the performer. They will forgive an artist almost anything except a poor performance.

Consider how quickly they forgot the various headlines about Tony Martin, Jack Benny, and George Burns. My own marital escapades didn't do half the harm that a conspiracy between some network officials and an agency biggie did in 1947.

Errol Flynn's chase around the yacht even with a conviction wouldn't have hurt him. He has allure and that's all the gals want. And men will forgive even any LSM if she is but lovely. Just a little more GUTS is all they need.

RUDY VALLEE  
*Vallee-Video*  
*Santa Monica*

(Please turn to page 69)

- **COMPARE . . . the Coverage with the Cost and You'll discover Why this Greater "Dollar Distance" Buy is Ringing More Cash Registers than ever for Advertisers!**



- **Covers a tremendous Population Area in 5 States at the Lowest rate of any Major Station in this Region!**

**"It's The DETROIT Area's Greater Buy!"**

Guardian Bldg. • Detroit 26

ADAM J. YOUNG, JR., INC., Nat'l Rep. • J. E. CAMPEAU, President

AGRICULTURALLY RICH



INDUSTRIALLY PROGRESSIVE



ECONOMICALLY SOUND



IN VIRGINIA

READY  
BUYING  
POWER

+

WRNL

=

MORE  
SALES

Industrially Progressive, Agriculturally Rich, Economically Sound — that's ready buying power! And WRNL gives you complete and thorough coverage in the Rich Richmond trading area. WRNL has been on 910 KC at 5000 Watts for more than 8 Years—and the important buying audience has the listening habit!

*To get your share of this outstanding market, remember, there's more sell on . . .*

WRNL

5000 WATTS 910 KC  
NON-DIRECTIONAL  
(daytime)

ABC AFFILIATE  
RICHMOND, VIRGINIA

EDWARD PETRY & CO., INC.  
NATIONAL REPRESENTATIVES



roundup

This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.



### Advertising is Hadacol's sales prescription

A firm founded on \$2,500 in borrowed capital grew in two and a half years to \$7,000,000 in assets; that's the Hadacol Company story. It's also the story of the owner's faith in advertising.

The owner, Senator Dudley LeBlanc, reported recently that sales of his vitamins and mineral formula are running almost \$1,000,000 a week; his total

of admission is a Hadacol boxtop; the attractions are Carmen Miranda, Mickey Rooney, Chico Marx, and Burns and Allen. Other radio stars include Connie Boswell, Roy Acuff, Minnie Pearl, Ernest Tubbs, and Sharkey and his Dixieland Band.

Senator LeBlanc plans future novelties for his radio and caravan audience. Being auditioned now are three talking parrots and a talking dog.

If the parrot scheme works out, it's not unlikely that listeners to Hadacol commercials on 650 radio stations will hear Polly squawk: "Polly wants Hadacol." ★ ★ ★



Traveling talent adds to health of Hadacol firm

shipments for 1950 will be in excess of \$20,000,000. And, if he can get materials, he predicts that he will ship \$100,000,000 worth of Hadacol in 1951. It hasn't always been this way.

Senator LeBlanc tells how a bold "shoot-the-works" gamble in the after-Christmas-to-New-Year's doldrums last year paid off.

"We had about \$170,000 in profits and we decided to spend it all. By the first week in February, 1950, through radio and newspaper advertising, we had exceeded our \$2,500,000 1949 sales and business has been growing by leaps and bounds ever since."

At the present time, the Hadacol Company is using 650 radio stations at least four times a day plus daily newspapers, weekly newspapers, and a dozen or so farm magazines.

The "Hadacol Caravan" is another LeBlanc scheme that's paying off. Similar to the old time medicine shows, the caravan has toured the South and has helped spur Hadacol sales. The price

### Radio stations help sponsors' employees sell

Broadcast advertising gets people into stores, but it's the salespeople who clinch the sale. That point is equally important to advertisers and to the broadcasters whose stations they use.

KXLF in Butte, Mont., and the other XL stations in the Northwest, are keenly aware of this. In a series of meetings with retailers, wholesalers, brokers and agency people they've built goodwill by giving tips to salesmen employed by their sponsors. They got an expert to do the job, too.

Elmer Wheeler, author of "Tested Sentences That Sell," was the speaker at meetings in Bozeman, Helena, Butte, Great Falls, Missoula, Spokane, Portland, and Seattle. The meetings are held yearly. ★ ★ ★



Elmer Wheeler speaks at XL station meet



## Esso marks 15th year with WGY, Schenectady

The picture at right shows R. B. Hanna, manager of WGY, Schenectady, presenting a plaque to H. J. Green, district manager for Esso Standard Oil Company, Albany, N. Y. The occasion: an anniversary celebration marking 15 years of *Esso Reporter* sponsorship on WGY. Left to right in the picture are: W. T. Meenam, WGY-WRGB news chief and the original Esso Reporter; W. J. Courtney, merchandising manager New York division, Esso Standard; H. J. Green; R.

B. Hanna; Ned Whitehead, radio/TV department, Marschalk & Pratt. ★ ★ ★



Sponsor, WGY fete 15 years of radio results

## Kids forget factory name, get sponsor as result

Sustaining shows are not a rarity; neither are variety shows. *Youth Behind The 8-Ball*, a WHCU, Ithaca, presentation was both. But this is the unusual story of how the cast itself sold the show without trying.

The cast consists of members of the Ithaca High School Radio Club. One afternoon recently, a quizmaster was tossing questions at a panel of juniors and seniors. He asked them to name some local industries. The group mentioned a chain manufacturer, a gun company, and several other minor industries.

Just at this time, Roland G. Fowler, plant manager of the Allen-Wales Adding Machine plant (a National Cash Register division) happened to be listening in. Expectantly, Fowler waited for the boys and girls to name his company. But no one thought of Allen-Wales. By the time the show went on the following week, Allen-Wales had started remedying this situation by assuming sponsorship. Before a month had passed, a transcription of *Youth Behind the 8-Ball* had the enthusiastic approval of the parent corporation, and Allen Wales picked up the tab for the rest of the school year, and the next.

That's how some Ithaca High School kids got themselves a sponsor. Allen-Wales is profiting, too. *Youth Behind The 8-Ball*, an extremely popular program in Ithaca, serves as an excellent public relations showcase for the company. It also aids the firm in its labor recruitment by familiarizing potential employees, the Ithaca High School listener, with its operations.

Other sponsors can take a leaf from the Allen-Wales book if they want to combine public relations, salesmanship, and cordial labor relations in their own radio shows. Many a high school across the country has a gang of tal-

ented kids available as the low-cost nucleus for a local program. ★ ★ ★

## Briefly . . .

Newest in sponsors is the State of Georgia. In order to teach fire prevention and fire safety to the boys and girls of Georgia, the state sponsors the *Firefighters* radio show statewide.

\* \* \*

Hoffman Radio Corporation of Los Angeles used its knowledge of local population angles to promote the University of Iowa-USC night game. Acting on the fact that Long Beach is the second home of many Hawkeyes, special promotion was aimed at the beach city. Former Iowans were given special facilities, including private busses direct to the Coliseum in L.A.; seats in a special section; hundreds of Iowa pennants. Hoffman is sponsor of 19 Pacific Coast Conference games on TV.

\* \* \*

This bit of "cheesecake" Southern style might have helped the Phillies



WUSN "Miss Baseball" entry tosses curves

stop those Yankees. She's the WUSN, Charleston, entry for Miss Baseball of 1950. (Editor's note: we don't know what WUSN's lassie has to do with baseball, either. In fact, if you've got a theory, drop us a line.)

# KVOO

OKLAHOMA'S GREATEST  
STATION FOR 25 YEARS

## 27% HIGHER!

In Oklahoma's richest concentrated market, there are 1,270,040 radio families.

The center of this vast, fertile market is Tulsa, the Oil Capitol of the World, having more oil producing, refining, and marketing companies maintaining offices there than in any other city.

Indicative of the standard of living in this market is the fact that 90% of Tulsa's families enjoy telephone service! That's 27% higher than the national average (63%), and outstanding in the southwest region. By comparison, it is 21% higher than Houston, 14% higher than Dallas, and 9% higher than Oklahoma City.

ONLY KVOO BLANKETS THIS  
RICH CONCENTRATED  
MARKET!

According to 1949 BMB Station Audience Report, KVOO has:  
411,380 daytime families  
455,920 nighttime families.

See your nearest Edward Petry & Company office or call, wire or write KVOO direct for availabilities.

NBC AFFILIATE  
50,000 Watts

# KVOO

BLANKETS OKLAHOMA'S  
NO. 1 MARKET



## BRISTOL-MYERS

(Continued from page 25)

much in key cities to television, daytime radio is holding up well. Thus, when B-M decided earlier this year to return to daytime radio (Bristol-Myers was a pioneer in this field in 1930 with a show called *Through the Looking Glass With Frances Ingram*), it was *Break the Bank* that was called upon to do the job. As of 25 September, Bristol-Myers has been airing its quiz program in a choice NBC morning time slot: Monday-Wednesday-Friday, 11-11:30 a.m.

The show has had its face lifted for the housewife audience. Commercials are aimed at selling B-M toiletries and products that women usually buy — Mum, Trushay, Sal Hepatica, and Ipana. A handsome new daytime master-of-ceremonies, Bud Collyer, is quizmaster, and the contestants are mostly women. The show's questions and brain-twisters are based on topics and subjects that women are most likely to appreciate.

It's too early to judge whether or not the beachhead in daytime radio has been secured saleswise, but indica-

tions are that the program will do just as good a job as it did in nighttime radio. It may even do better, since Bristol-Myers feels that its multiple impact each week—added to the fact that the daytime radio audience has not been hard-hit by TV—reaches a greater audience.

Nighttime television, an advertising medium which has counted Bristol-Myers as one of its leading advertisers for only a little more than a year, has the aforementioned video version of *Break the Bank*. The TV show has achieved an audience impact that was never possible for it in radio. For weeks now, it has been in the top TV 10 of Hooper and Nielsen; this was seldom accomplished by the radio equivalent.

Bristol-Myers feels that entering TV with *Break the Bank* was a wise move. For one thing, it afforded the company a chance to go into a new advertising medium with a show that had been thoroughly tested by B-M since 1946, and which had already proved itself capable of building an audience. For another, it was possible to give *Break the Bank* a trial run as a radio-TV simulcast.

Early-evening television, where Bristol-Myers has been sponsoring a portion of CBS-TV's popular moppet video show, *Lucky Pup*, for a year or so is another growing field on which B-M is keeping a watchful eye. *Lucky Pup* has been doing a nice job of selling Ipana to the kids; and Bristol-Myers considers this job important in retaining its hold on a very large share of the dentifrice market. Other Ipana air advertising had been concentrated on selling the product to adults, or to family groups. When juvenile-appeal TV programs began to prove themselves capable of establishing brand preferences in youngsters, Bristol-Myers knew this year that *Lucky Pup* was a good investment. A large part of Ipana's increased sales to youngsters (edging out Lever's Pepsodent to do it) is believed to be traceable to the *Lucky Pup* TV commercials.

Spot radio and TV is an advertising medium that has been steadily growing in importance in the advertising plans of Bristol-Myers. B-M has been using spot radio now for about three years, moving into this field primarily on behalf of Ipana with a hard-hitting schedule of daytime and afternoon spots and chainbreaks. These Ipana radio spot campaigns are now being

## "Oh what beautiful mornings for sponsors"



on

# WCPO

## CINCINNATI

### first again...

#### 1st DURING MORNING HOURS

NET STA. "B"	WCPO	NET STA. "C"	STATION "D"	NET STA. "E"
17.6	<b>33.2</b>	22.5	12.6	12.2

#### 1st DURING EVENING HOURS

23.6	<b>25.7</b>	24.4	12.4	10.9
------	-------------	------	------	------

#### 1st IN TOTAL RATED TIME PERIODS

22.4	<b>28.7</b>	23.9	10.3	9.6
------	-------------	------	------	-----

July-Aug. C. E. HOOPER ratings in Cincinnati, Ohio

**WCPO-TV**  
also **FIRST**  
in all  
Time periods





**SOLD ON BILL MAYER**  
... both listeners and Watkins Furniture Company of Cleveland! Watkins says that Mayer's sincere presentation has helped in direct sales and in doing an institutional job of selling their stores. Watkins has just signed Bill to a new daily quarter-hour period in addition to their two-year-old morning segment. This is the result of sales results through WGAR.



**PROMOTION ON THE RIGHT TRACK!** More than 800 persons boarded a WGAR-sponsored special train to the Ohio State Fair at Columbus. They were entertained en route by WGAR personalities and were given conducted tours to the exhibits. When those who attended think of good times... they think now of WGAR. Wise timebuyers do likewise!



*in Northern Ohio..*

# WGAR

**the SPOT for SPOT RADIO**

*Write for helpful radio presentation: "A Six Billion Dollar Picture".*



**MAX ROSENBLUM**... "daddy of the sandlots"... organized the Cleveland Baseball Federation which provides sports equipment and medical aid for the city's youngsters. His proteges have reached the top in many fields. He is founder of Rosenblum's... a department store now in its 40th year... and one of WGAR's oldest advertisers. Pictured here is Ted Boynton of WGAR and Mr. Rosenblum signing his 16th yearly renewal!



**SWING SHIFT IS BACK...** and more and more listeners are shifting to Morgan's Musical Inn... where genial proprietor, Hal Morgan, does the unusual. This late evening show is now available for sponsorship. For sales results, ask about the Hal Morgan Show on WGAR and *get into the swing!*

**RADIO... AMERICA'S GREATEST ADVERTISING MEDIUM**

WGAR... Cleveland... 50,000 watts... CBS

Represented Nationally by Edward Petry & Company

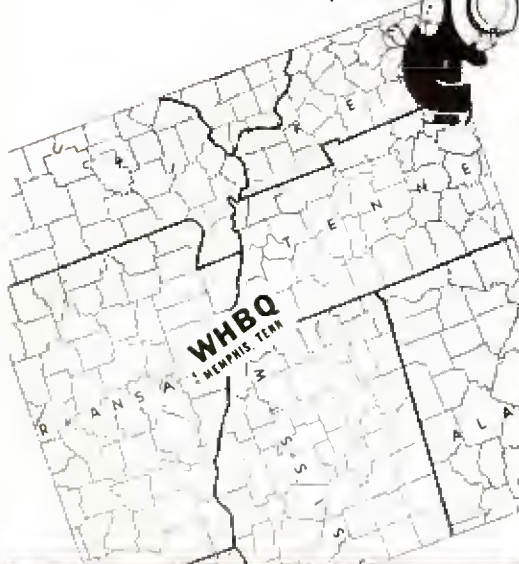


SEE WEED

## THRIFTY COVERAGE

WHBQ  
Mutual in Memphis

Mr. "Q"



**WHBQ—IN THE SOUTH'S  
GREATEST MARKET**

aired on a total of 131 radio stations covering all key markets. Like Bulova, B-M looks over spot availabilities carefully; buys only when it finds a time slot with well-rated adjacencies that will insure a large flow of audience to the spots.

The flexibility of spot radio, now that its research and measurement is becoming a fairly finite art, appeals to Bristol-Myers. Last winter, when Resistab, B-M's antihistamine product was being introduced, it was a combination of heavy spot radio schedules and full-page newspaper ads that did the trick. At that time there were nearly a dozen or so antihistamines on the market (B-M had held off until product developing, testing, and production were set). The Resistab spots, used with newspapers on a market-by-market basis, quickly boosted Resistab sales until it became one of the leading three antihistamines, and had national distribution.

Later this fall, a spot schedule for Resistab will begin again, this time in over 50 markets. The campaign will break with the start of the winter cold season, expanding southward and westward from the Northeast U. S. as the sneeze-and-snuffle season grows.

Bristol-Myers is now hard at work also on a spot TV campaign, using film spots and breaks for Ipana on 37 leading video outlets. This campaign is modeled, in many ways, on the successful Ipana spot radio campaigns, and will be worth watching. The TV spot drive, which began at the beginning of September, will later see some of the radio spot dollars shifted to it as TV grows stronger.

Interestingly enough, the shifting of emphasis that has been done by Bristol-Myers is now becoming fairly common among the leading advertisers in the drug and toiletry field. Block Drug, not long ago, dropped its *Burns and Allen* show in nighttime radio, and began a balanced blend of nighttime TV and daytime radio programming. Norwich has dropped its highly-successful *Fat Man* whodunit, and has invaded, for the first time, daytime radio. Colgate, practically a stranger to nighttime radio these days (as compared to a dozen years ago), is now spending as much as \$50,000 a week on one of the fanciest Sunday-night TV comedy hours on NBC-TV.

Bristol-Myers' version of this basic approach is actually the latest result of a constant attempt to balance Bristol-Myers air advertising.

This balancing of the different forms of a medium, as well as various media against each other, is part of the basic Bristol-Myers advertising philosophy. It has as its foundation the constant reevaluation of advertising methods, based on a variety of market, consumer, program and audience research methods. Its object is simple enough: to keep Bristol-Myers in step with the times, and to keep Bristol-Myers advertising productive of sales.

Another aspect of the balanced B-M approach can be found in the research done by Bristol-Myers on its radio/TV efforts. The big drug firm subscribes to all of the major rating services, ANA studies, and other research analyses of broadcasting, and receives a steady flow of reports from its ad agencies. B-M is constantly improving its radio and video shows through panel studies, getting audience reactions to new techniques of production in programming and commercials and in commercial placement.

This broadcast research has one major goal: to give Bristol-Myers admen a better understanding of the air medium, and greater knowledge of how to use it effectively with relation to the other ad media employed. In other words, to fit radio/TV neatly into a "balanced" advertising structure.

At this point, a word or two might be in order regarding the sales efficacy of Bristol-Myers' air advertising. It might seem, to the uninitiated, that B-M's research would show clearly just how effective the various forms of Bristol-Myers' broadcasting are in selling the firm's products. This, however, is not the case.

Unlike a single-product, single-program advertiser, for B-M to attempt to trace the results of its air advertising would be a monumental task. First of all, there is a line of over a dozen Bristol-Myers products that are sold on the air. Secondly, there are several programs and spot operations to sell them. Thirdly, the products do a certain amount of rotating between programs, when programs are moved between B-M agencies. Lastly, any directly-traced results are still somewhat in doubt, since broadcast advertising is just one of many media used by B-M. Air-sold Bristol-Myers products are sold through newspapers, magazines, point-of-sale, display, Sunday supplement, and other forms of advertising.

For Bristol-Myers' own internal purposes, the closest thing to a check on





## THAT THIS WORLD UNDER GOD SHALL HAVE A NEW BIRTH OF FREEDOM

*The men and women and children of America have enlisted in a great Crusade for Freedom . . . . Station WJR with its Mobile Studio brought the freedom scroll to thousands of Detroiters . . . . WJR's part in this fight against aggression and tyranny is another act in public service, that all those engaged in radio are proud to perform.*



**50,000  
WATTS**

**WJR**

The Goodwill Station, Inc.  
Detroit

**760  
ON YOUR DIAL**

**CBS**

REPRESENTED  
BY  
PETRY

**RADIO—AMERICA'S GREATEST PUBLIC SERVICE MEDIUM**



the results from radio and video is the pre-testing of campaigns in test markets. B-M maintains a series of several score "test stores" in large Midwestern cities that are representative (as to socio-economic structure) of the entire U. S. For many years whenever Bristol-Myers has wanted to test out a new product, or spot campaign, or new commercials in an existing program, etc., the testing is done in these cities. Results (i.e. sales) are checked at the "test stores," with comparisons made between areas in which variations of the new idea are being tried out.

Whichever is most successful is the one that is used.

Once out of the "test" and into the "national" stage, there is really no way to trace the pulling power. But Bristol-Myers has researched the test cities until it is sure that what works there will work in the same proportion on a national scale . . . so long as program or spot ratings hold up. This is about as close to sales research on its radio and television efforts as the big drug firm can get.

One of the sidelights produced by Bristol-Myers' keen interest in the re-

search end of broadcasting is the question of radio network rates. It is very much the feeling of Bristol-Myers that—despite the increases in radio listening since the Korean war first started—radio's nighttime rate cards should come down in price. Reason: the inroads of TV in key markets.

Men like Robert B. Brown, president of Bristol-Myers Products Division (the operating company), advertising manager Walter Lantz and, until quite recently, Vice President Joe Allen have been campaigning through the Association of National Advertisers for such rate reductions.

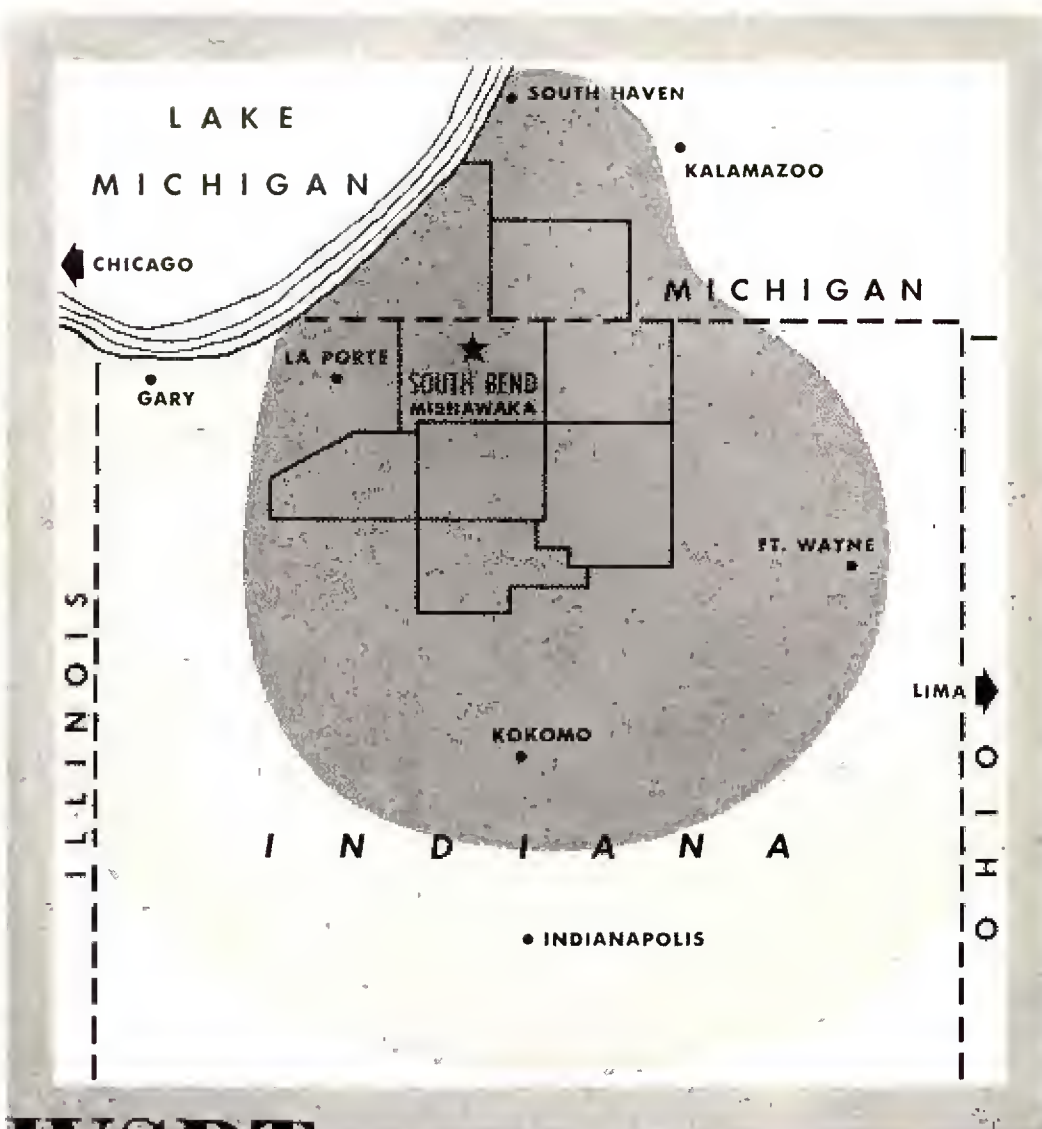
Advertising administrative problems are the concern of a staff of Bristol-Myers executives which is itself set up in well balanced fashion. Bristol-Myers has no less than three advertising managers—Walter P. Lantz, Roger C. Whitman, and Wallace T. Drew (see picture). All three are veteran admen, have extensive backgrounds in the planning and execution of all types of advertising, agency relations, and media usage.

Each ad manager has a group of products that are his immediate responsibility. Roger Whitman, ex-BBD&O executive, is in charge currently of Mum, Mum Lotion, Bufferin, Trushay, Ammen's Powder, D.D. Tooth Brushes and Ingram's Improved Cream. Wallace Drew, formerly a Norwich Pharmacal adman, supervises the advertising of Sal Hepatica, Resistab, Vitalis, Vitalis Hair Cream, Benex, and Ingram's Shaving Cream. Walter Lantz, at one time an executive of Lambert Pharmaceutical, is in charge of Ipana, Ipana Ammoniated Toothpaste, Ingram Ammonium Ion Tooth Powder, Minit-Rub and various new dentifrices.

The products are divided about evenly as regards their sales rank, and the amount of advertising volume. Sometimes they are rotated around between the three admen to get, as B-M puts it, "some new thinking on new campaigns."

The products are *not*, however, rotated around between Bristol-Myers' five ad agencies, although the radio and TV shows sometimes are. Bristol-Myers is a great believer, and has been for years, in the "multiple-agency" system. Company officials believe any large and varied company would do well to split its advertising between several agencies.

Doherty, Clifford & Shenfield han-



## WSBT GIVES YOU BONUS COVERAGE!

The South Bend-Mishawaka trading area—all by itself—is a market worth covering. Over half-a-million people live in these eight counties alone. They spend nearly half-a-billion dollars a year on retail purchases.

And that's just *part* of WSBT's primary coverage! The entire primary area takes in 1½ million people who spend nearly \$1½ billion a year. That's what we mean by *bonus* coverage!

Want your share of this big, rich bonus? It's yours with WSBT, the only station which dominates the entire market.

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE





from coast to coast . . . . on

**NOVEMBER 26th**

you'll be hearing

**"This is**

**PBS**

**The Progressive Broadcasting System"**

**THE WORLD'S GREATEST DAYTIME  
NETWORK RADIO PROGRAMMING**

*originating from*

**HOLLYWOOD . . NEW YORK . . CHICAGO . . WASHINGTON**

NEW YORK  
55 W. 53RD STREET  
JUDSON 6-3932

CHICAGO  
360 N. MICHIGAN AVE.  
FINANCIAL 6-0824

HOLLYWOOD  
8983 SUNSET BOULEVARD  
BRADSHAW 2-5841



dles Ipana, Vitalis, Ingram's Shaving Cream, Benex, Mum, D.D. Tooth Brushes, and professional advertising. Airwise. DC&S handles *Break the Bank* (radio and TV) and *Lucky Pup*. Young & Rubicam has Sal Hepatica, Trushay, Minit-Rub, Ingram's Ammonium Ion Tooth Powder, Bufferin, and handles the *Mr. District Attorney* radio show. Kenyon & Eckhardt handles Resistab; Ronalds Advertising handles Canadian advertising; and Boclaro handles foreign advertising.

It sounds complicated, and it is—until you get used to it.

The net result of it has been to let the trio of Bristol-Myers advertising managers (they are not "product managers" and do not handle sales) maintain a fresh approach. At the same time, the three ad managers have constant dealings with nearly all of the B-M ad agencies. Everybody knows what everybody else is doing, and ideas seem to flow faster.

No one particular Bristol-Myers ad-man is a "radio/TV specialist." All of them, at one time or other, work on various phases—either programs or spots or TV—of Bristol-Myers' airselling. At the moment, Drew is handling

*Break the Bank*, Whitman is handling *Mr. District Attorney* and *Lucky Pup*. Lantz supervises the Ipana radio and video spots.

It is this approach—that of carefully balancing-out the broadcast advertising used and the men behind that advertising—that has kept Bristol-Myers and its many products up with the front ranks of the leaders in the past.

The flexibility and power of Bristol-Myers' advertising tactics on the air will, in all probability, keep things that way. ★ ★ ★

## TV FILM COMMERCIALS

(Continued from page 27)

to be remembered better than its competitors that's no mean accomplishment.

One sponsor who squeezes every possible advantage from film commercials is the Chevrolet Dealers. Both the dealers and the manufacturer have been active on TV for several years, now have a sizable backlog of film commercials. One set of these films stresses perennial Chevrolet sales points like "Powerglide," economy, braking power, riding ease, service

and so on; the other series (called "teasers") continually changes as a new Chevrolet model is unveiled. In the paragraphs that follow, SPONSOR presents the step-by-step story of how several films emphasizing service were produced.

The story really begins about two-and-a-half years ago when New York's 134 Chevrolet dealers organized themselves into an association, primarily to coordinate advertising. Since then their advertising agency, Campbell-Ewald Company, Inc., has worked closely with the five-man commercial committee of the organization's board of directors to produce effective programs and commercials. Campbell-Ewald, from the first, kept close watch on Chevrolet commercials, took the initiative in working up new ideas and suggesting new films to be used in local spot campaigns as well as on sponsored programs.

Just over two years ago Mr. Ray Mauer, writer-director in the Detroit headquarters of Campbell-Ewald, sent along to the agency's New York office a half-dozen brief story lines. One of them clicked instantly with the agency TV film specialist, Leo Langlois. It was a situation built around a hen-pecked, "little-man" husband. Langlois immediately signed up Carl Ritchie, nightclub and stage comedian, for the part: he called the hen-pecked husband Mr. Guber. Thus began a profitable collaboration which has so far produced over 20 one-minute film commercials for Chevrolet, one of which was chosen for the 1950 Art Directors' annual show.

The two latest Guber films were just barely finished in time for the opening of Chevrolet's Madison Square Garden sports sponsorship on 15 October. Made as a series of two, they took about a month to produce, from script to projection prints.

(This is a bit above par: various pressing matters made it necessary for client and agency to interrupt work on the films at several points.)

First step, after the account executive had laid down the commercial's selling theme, was a story conference at the agency attended by the TV director and commercial writer. From an afternoon of sifting story ideas came a sheaf of "basic scripts."

Second step involved sitting down with Chevrolet's five-man commercial committee; the Campbell-Ewald account executive then presented the

### AMERICA'S NEWEST AND TOPMOST WESTERN SINGING GROUP

## FOY WILLING and the RIDERS OF THE PURPLE SAGE

now starring in Roy Rogers moving pictures, have chalked up ratings of 13.5 in Kansas City, 16.6 in Omaha, 14.1 in Des Moines, 15.1 in Peoria. This truly fine singing group, using musical arrangements that are unsurpassed, will corral that receptive Western Music audience for you.

The following transcribed shows now available:—

- RIDERS OF THE PURPLE SAGE  
156 15-Min. Musical Programs
- JOHN CHARLES THOMAS  
156 15-Min. Hymn Programs
- DANGER! DR. DANFIELD  
26 30-Min. Mystery Programs
- STRANGE ADVENTURE  
260 5-Min. Dramatic Programs
- STRANGE WILLS  
26 30-Min. Dramatic Programs
- FRANK PARKER SHOW  
132 15-Min. Musical Programs
- MOON DREAMS  
156 15-Min. Musical Programs
- BARNYARD JAMBOREE  
52 30-Min. Variety Programs

## TELEWAYS RADIO PRODUCTIONS, INC.

Send for Free Audition Platter and LOW RATES on any of the above shows to: 8949 Sunset Blvd., Hollywood 45, Calif. Phones CRestview 67238—BRadshaw 21447.

In Canada: Distributed by  
S. W. CALDWELL, LTD.  
Victory Bldg., 80 Richmond St. West, Toronto





# **GENTLEMEN!**

## **THIS IS WORTHY OF YOUR CONSIDERATION...**

Within the boundaries of Minnesota, the Dakotas, Nebraska and Iowa lies a 267 BMB-county area known as Big Aggie Land. It's a major market with an after-taxes buying income of \$3.9-billion — greater than San Francisco, Philadelphia or Washington, D. C. Retail sales in this richest of all agricultural areas run to \$2.9-billion — greater than Los Angeles, Detroit or St. Louis.

Big Aggie Land is overwhelmingly dominated by one, powerful radio station . . . WNAX. BMB shows that 405,210 families listen to WNAX — 80% of them 3-7 times a week.

A diary study conducted this year by Audience Surveys, Inc., reaffirms WNAX leadership. Fifty-two stations received mention in the study. But WNAX received top rating in 439 (88%) of the 500 quarter-hours studied. This is more than ten times the number of 'wins' granted the second station. Listeners like WNAX best 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours.

Radio is basic in Big Aggie Land. Listening is at an all-time high. The diary study shows that an average of 43.2% of the families in the area have their sets turned on weekday mornings, 43.1% weekday afternoons, 53.8% weekdays evenings. Average sets in use between 7 A.M. and 10 P.M., Monday through Friday, is 47.6%. Virtually immune from the inroads of video, to Big Aggie Land TV means 'Tain't Visible.

WNAX has a list of sales success stories as long as your arm. Most likely there is one for your type of product or service. Your nearest Katz man will show you how WNAX alone can sell for you in Big Aggie Land. Call him today, sir.



# **WNAX-570**

**YANKTON - SIOUX CITY**

**570 Kc. - 5,000 Watts  
REPRESENTED BY KATZ**

***A Cowles Station*  
AFFILIATED WITH A.B.C.**

"basic scripts" for their comments. Several were chosen and carefully gone over by all concerned, with revisions suggested.

The revised "basic scripts" were quickly approved by Chevrolet, then sent on to Archer Productions, New York film company selected to do the commercial. Archer's story board and contract price for the two films found approval from the client, with a few suggested changes. With final okay of the revised story board and shooting script, production shifted into high gear. It had taken about a week up to this point.

At the same time that final revision of story board and shooting script was going on, Archer Productions and Campbell-Ewald's film director, Leo Langlois, were casting the two films. In addition to the star, Carl Ritchie, 13 actors were needed.

A producer-agency conference had established the details of both one-minute films by the time a caravan of actors, directors, cameramen and agency experts rode up to Bonniebriar Country Club in Larchmont, New York—in Chevrolets of course. Its swank restaurant was to be the locale for

*Guber Gets Value*, first of the two commercials.

The film goes this way. Ritchie, as the beaten-down little man who acts big when his wife isn't nearby, finishes his meal in the restaurant, gets the check and begins adding it up with the help of an adding machine. Having established himself as a man who takes nothing for granted, Guber drives off to his Chevrolet dealer where a patient serviceman explains exactly what he does to keep Chevvy's in top shape.

Next stop on location was the People's National Bank in White Plains where *Guber's Inferiority Complex* was filmed. In this one, Guber comes out of the bank and sidles over to his old Chevrolet with embarrassment. He's ashamed of the car's condition, feels mortified when a door-handle comes off in his hand, even worse when a tire goes flat. This leads him to his Chevrolet dealer where the advantages of real Chevrolet service are again demonstrated.

Filming of the two one-minute pictures took three days altogether; it might have taken longer if lip-synchronization had been used. Since the beginning, however, Guber commer-

cials have relied on Carl Ritchie's clever pantomime and the "voice-over" (separate) recording of announcer Bud Collyer. This makes on-location work infinitely easier and less expensive. It also saves time, since one recording was actually completed before shooting the film to go with it. The other recording was made afterward because alternate scenes had been filmed which the editor had to first decide between.

Rushes of the two films were delivered to the film editor the very next day after shooting was completed. (Such rapid service is not common. Many producers must wait a week for processing of films.) From these rushes the film editor selected the best takes, spliced them together into a rough "cut." This took several days, after which the film was screened for narration changes. The sound track for the one as yet unrecorded commercial was then made and a recording print returned the following day from the laboratory. It took another day to match up sound track and picture strips and then four more days in the laboratory to produce a composite print. All of this production work took close to three working weeks from rolling the first camera to delivery of the final combined sight and sound print. Estimated cost: \$2,700.

Ray Mauer, Campbell-Ewald writer-director of the Guber series, has definite theories about TV commercials and practices them in the Chevrolet films. Says Mauer: "To be accepted, a sales message has to grow out of a readily-grasped truth. Even the cleverest tricks and gimmicks lose most of their force if they aren't related to a viewer's sphere of experience. Unless the viewer can identify himself with some part of the commercial, it has no meaning for him."

Theoretically, at least, when viewers find themselves in a "Guber situation" it will remind them of Chevrolet. In any case, the Guber commercials are good fun and they're making an impression; in fact, people point out Carl Ritchie on the street as "that little man in Chevrolet's commercial."

Campbell-Ewald's creation of Mr. Guber for Chevrolet illustrates the most important point about TV commercials: it's the idea that counts most, not the technical excellence. Guber films are good technically too, but their effectiveness comes from the sit-

## "The Yanks Are Coming"...

# Heck! They're Already Here!



During the past ten years 342,261\* of these good, solid citizens have moved into WIOD's 17-county primary market to stay! And boy, we're pushing the million mark close.

If you've a man-size selling job you want done in Florida's most thickly populated area...send it on down, we'll do it for you, but good!

If you want more details, consult our Rep, George P. Hollingbery Co.



\*U. S. Bureau of Census.  
(Course the Stork came too!)

James M. LeGate, General Manager

**5,000 WATTS • 610 KC • NBC**



uation and its execution. Lip-synchronization was by-passed in favor of cheaper voice-over recording not primarily to save money, but because they felt pantomime would have a greater impact.

Cost-cutting, when it doesn't hurt the quality of a film commercial, is the mark of an experienced producer. And every advertising agency TV director and film producer queried by SPONSOR agreed that pre-production planning can make or break a commercial (or a film company). Pre-production planning is the thinking that goes on between approval of the shooting script and the first "take." It includes casting; putting up sets; getting permission to use on-location spots; ordering costumes; making camera tests of backdrops and props; scheduling shooting sessions and rehearsals; planning alternative shots before some unforeseen accident stalls one phase of production; and a host of other details which habitually dog the efforts of film producers.

Such planning can be a major expense-saver when films are done in series. For example, Frank Bibas, formerly with Selznick and other film organizations, directed a series of two commercials for Esso Standard Oil Co. as film director of McCann-Erickson, Inc. They were to alternate on Esso's sponsorship of college football games this fall. Each was to open with a shot of a dozen spectators in the stands, supposedly watching a game. Of course it was done in a studio, but with a fluffy-cloud backdrop and with the young models dressed in skirts, sweaters, slacks, and overcoats, it all looked reasonably convincing.

Right in this first scene was where Bibas saved money. He shot both crowd scenes at a single session. But they weren't the same because all 12 young men and women were switched around on the stand and their clothing exchanged. The two or three principals in one film were switched to the rear of the stand for the next one, disguised with different overcoats and hats.

One advertising agency, Ted Bernstein Associates, went all-out to keep the cost of a commercial down; they made it themselves! One of their clients, Play Creations, manufactures a toy \$6.95 horse's head and tail which converts a plain old tricycle into a head-nodding steed. Teletoys, Inc., enthusiastically took over as distributors of "Bikeroo."



# LIKE TO LATCH ONTO YALE (Ky.)?

Dear friend, you can bolt, bar or chain Yale (Ky.) and still not lock up any real sales potentials. In Kentucky the key to success is the 27-county *Louisville Trading Area*. . . .

In this one rich market WAVE broadcasts to 215,000 high-income radio families—people with a standard of living 41% higher than the average found elsewhere in our State. Louisville is rightly called The Gateway to the South. When you throw the catch on this one, you've really opened a market.

The latch-string is out, pardner. Give 'er a pull and come on in!

# LOUISVILLE'S WAVE

NBC AFFILIATE

FREE & PETERS, INC.,



5000 WATTS . 970 KC

NATIONAL REPRESENTATIVES



*\*Say it with...*

# SPONSOR

a meaningful gift for all your radio  
and television friends and associates



They'll appreciate your selection of a gift so completely suited to their every day needs. Here is a quick, easy and highly satisfactory way to solve your Christmas gift problem . . .

at special low gift subscription rates.

Just make up a list of those of your friends who are sponsors, advertising prospects, agency executives, broadcasters or business associates.

Use the order card inserted in this issue or your own stationery, if necessary. But please mail it early to enable us to acknowledge your gift on the beautifully-designed card illustrated on the left.



## **SPECIAL LOW CHRISTMAS GIFT RATES**

Your own subscription, new or renewal. . . . . \$8  
Each additional subscription. . . . . \$5  
In quantities of 25 or more gift subscriptions cost is only \$4 each.

**SPONSOR** *shortest distance between buyer and seller*  
510 MADISON AVENUE, NEW YORK 22, N. Y.

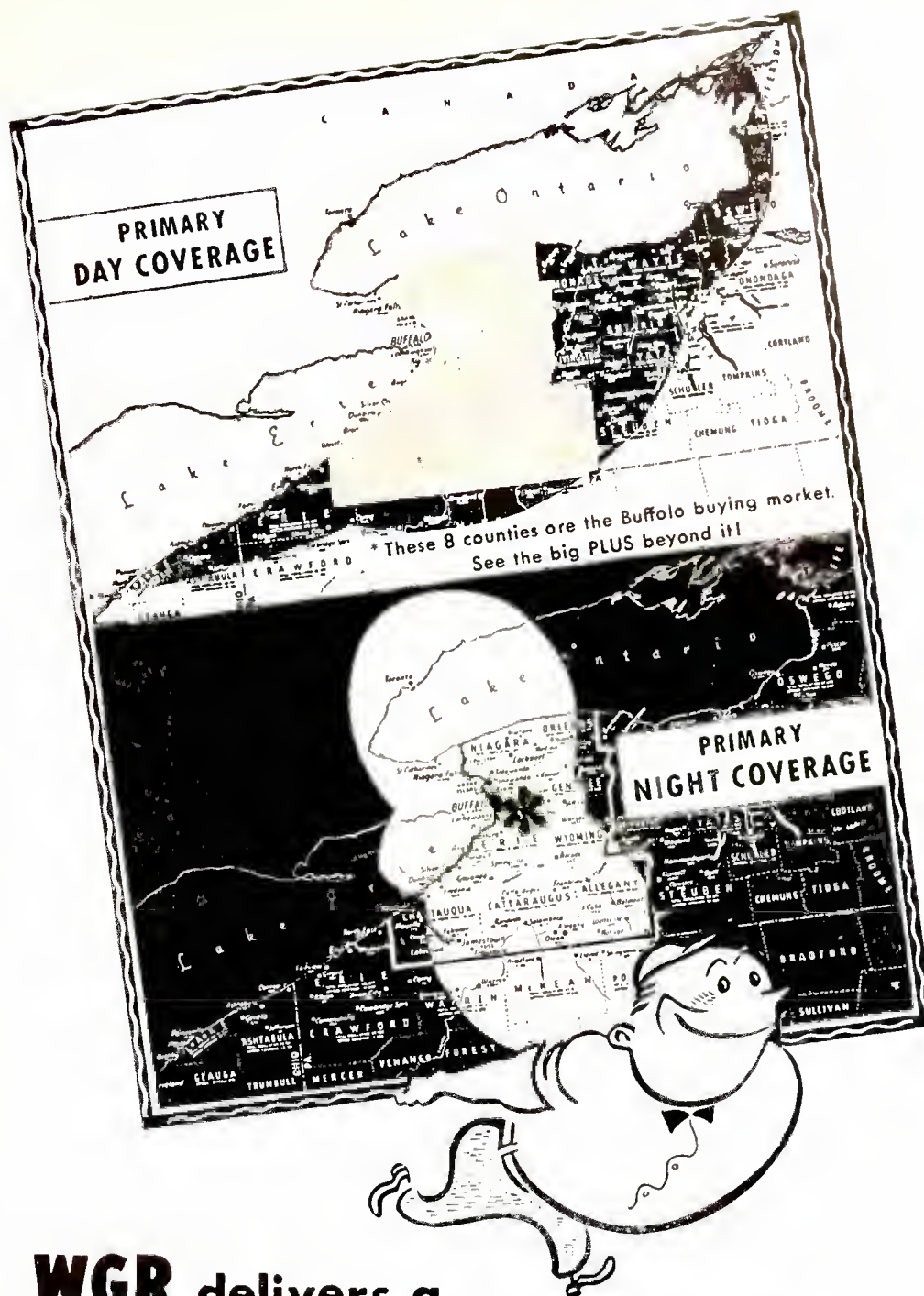


Ted Kaufman, account executive, and V. J. Vigliano, TV director, wrote and directed the commercial themselves to "increase realism and avoid the artificiality of many 'professional' films." On-location shooting of the 90-second film took place at Roslyn, Long Island with Kaufman's daughter and a neighbor as principals. Film took five days to make, cost \$500; using 16 mm stock and having live announcer read the sound helped lower the cost.

There are ways to save money even with the most expensive types of films. Sarra, Inc., worked out an arrangement for the Lucky Strike marching cigarette commercials which gives Luckies a 10-second closing "tag" for their *Hit Parade* at almost no cost. The opening one-minute film is so designed that a 10-second portion of it near the end can be run by itself as a tag and make sense.

Sarra, Inc., has produced four original Lucky Strike 60-second commercials and over 15 variations of them; to make the variations, they've matched up new sound tracks to old film and cut one-minute lengths into 20-second ones. Although one well-regarded TV director for a large advertising agency believes cigarettes are one of those products hard to sell on television, Luckies has aroused considerable viewer admiration with "stop-motion" films. Stop-motion is practically the same as animation, except that real objects are used instead of drawings. The objects are moved slightly each time one frame is exposed, thus simulating motion. This permits presentation of objects exactly as they appear. It's also the most difficult type of movie making, requires the most experienced technicians, and costs the most.

On a recent Lucky Strike commercial, it took Sarra's stop-motion expert Mr. Robert Jenness three hours just to film a 60-second, 90-foot length of film. The set had 11 lights and required three men to operate camera and assorted special rigs for positioning the pack of Lucky Strikes. But the three-hour film session was the easier part; it takes several weeks to write a script, record and time a sound track, and lay out a director's sheet of filming instructions to coincide with musical beats on the sound track. Each of the 120 musical beats in the one-minute film must synchronize with a movement of the package or cigarettes. Usually, every moving part of the set



**WGR delivers a**

**BIG PLUS**

**beyond Buffalo**

● Your radio advertising dollar buys MORE than a dollar's worth on WGR. You get record-breaking highs in WGR's prosperous Buffalo-area audiences PLUS coverage of scores of important upstate rural and farm markets. 5000 watts day and night on the dial's *best* wavelength does it!



Leo. J. ("Fitz") Fitzpatrick  
I. R. ("Ike") Lounsberry  
*Broadcasting Corporation*

**RAND BUILDING, BUFFALO 3, N. Y.**  
National Representatives: Free & Peters, Inc.

must be repositioned for each of the 24 frames of film which go by in a second. This ensures smooth action, but multiplies the labor enormously since there may be as many as eight cigarettes to move for each of 1,440 frames. Cost of a one-minute stop-motion commercial like the Lucky Strike film is \$5-7,000.

Many advertisers use stop-motion merely as an adjunct to live-action. Ronson has one commercial in which a man fumbles for a match while making a phone call inside a booth. The

announcer interrupts him with: "What you need is a Ronson Penciliter. . . ." The penciliter "magically" appears in his hand, courtesy of stop-motion, and he lights up a cigarette.

If stop-motion can tell a product story more effectively than animation or live-action, fine. But every TV director and advertising man queried advised against fancy effects for their own sake. Simplicity is still the primary aim. Trick effects like wipes, pop-ons, write-ons and the like are justified, however, when a series of titles

must carry the visual burden of a commercial.

Take the Philco Radio & Television Company film opening to their TV program. Its purpose is to introduce Philco models, at the same time emphasizing Philco's world-wide reputation. Animation House did this by opening the film on a view of a star-spattered sky, then narrowing down to a shot of the "earth" with the word *Philco* rotating around it. This opening scene was relatively inexpensive, yet put over the idea to Philco's complete satisfaction.

A similar opening was filmed for the Speidel Company, makers of watch bands. Instead of the name *Speidel* appearing all at once, the name appeared to write itself on a letter at a time. This was done by starting with the whole word and wiping off a letter at a time from the end of it, then reversing the film. To vary the end of the Speidel film, the letters appeared to "pop on" one at a time. Both trick effects dressed up an otherwise routine commercial.

As has long been obvious to advertising agency TV specialists and film producers, there are no specific rules for a good commercial. Qualities like simplicity, sincerity, and technical excellence are the time-honored attributes of an effective commercial. But each advertiser's film interpretation of these generalities will depend mainly on the product he has for sale and the way in which he chooses to sell it. Ultimately, the success or failure of a film commercial lies in the hands of his agency and film producer.

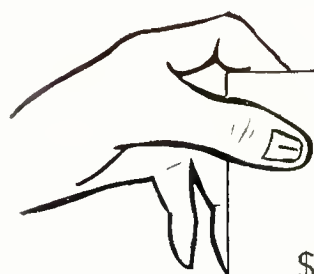
For this reason, SPONSOR canvassed film-wise agency men and producers, asking: What things should an advertiser or agency look for in hiring a film producer? This is the composite answer.

The producer should be:

1. A man with actual television film experience; Hollywood film technique must be modified for TV. Some of the differences are the lower-key lighting required for TV (a 20 to one lighting ratio rather than the contrasty 40 to one ratio common on film), and the more careful planning required to get the action on a small screen.

2. A man who is primarily interested in TV film work, rather than one who appears to be busier doing other types of commercial film. Chances are good that such a producer looks on TV commercials only as a sideline, can't

## In North Carolina WSJS Delivers



A 15-COUNTY MARKET

With Over

\$440,000,000\* RETAIL SALES

\*Sales Management 1950

Survey of Buying Power

## More Value For Your Advertising Dollar

# WSJS

## The Journal-Sentinel Station

WINSTON-SALEM

AM-FM

NBC Affiliate

Represented by:  
HEADLEY-REED CO.



be bothered giving it full and careful attention.

3. Preferably a man who has had a year of close contact with advertising philosophy. It takes about that long for a film man schooled in entertainment alone to acquire selling reactions. For example, immediate product identification and a forthright (rather than oblique) selling pitch are accepted techniques.

The producer's facilities should include:

1. A sound stage with overhead and side lighting, microphones (an overhead "boom" mike if lip-synch is desired) and some basic sets.

2. A 35mm movie camera, if high quality is desired. The best possible 16mm equipment if shooting is not done on 35mm film.

3. An "adequate" staff which includes cameramen and directors of many years' experience in film-making.

4. Sufficient financial backing so that the commercial or commercials will be finished even if the production runs into expensive snags. Film production is not cheap and several bad breaks in succession could ruin a small company, and your commercials.

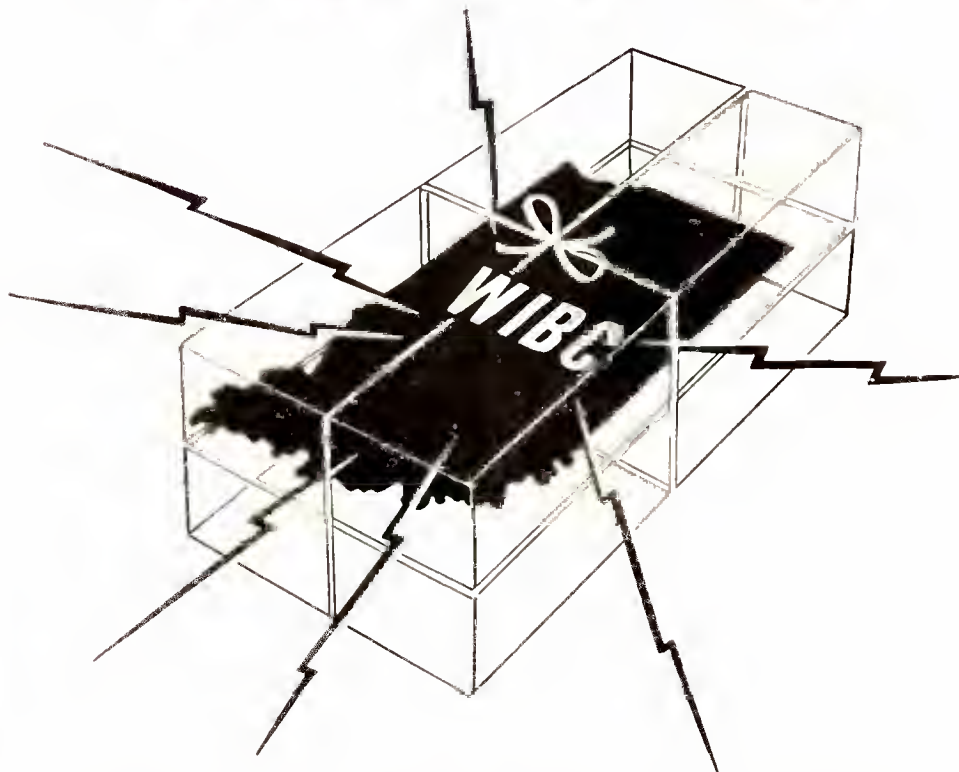
Many of the points listed, which do not pretend to be complete, can be looked into quickly. And there are other ways of checking a producer: by examining his past work for other clients and by examining his bid on a specific script.

Frank Bibas, McCann-Erickson film director, explains how he sizes up a producer from the bid offered him. "Motion picture costs are standard; there is no mystery about them. By looking at a script I can tell very closely what it should cost. If one producer's bid looks too high, I ask him how he intends handling each scene to see whether his plans are too elaborate or if the asking price is simply unjustified. If his bid is lower than I've estimated, I try to find out where he expects to cut corners in order to save money."

Here is SPONSOR'S breakdown of a hypothetical one-minute live-action TV film commercial as a producer might block it out. It would be a simple production with one actor, a single act, and voice-over recording:

Talent (one actor, one announcer)	\$100
Camera crew (one day's shooting)	150
Rentals of props and sets	150

# WIBC Indiana's First and Only 50 KW Station



WIBC offers *all* of Hoosierland in *one* profitable package—plus important out-of-state "bonus" coverage—and at the *lowest* rates of any 50 KW station in the middle west.

Within WIBC's 0.5 MV contour live 1,068,166 radio families\* . . . with total buying power of \$4,985,952,850.00.\*\*

\*1949 BMB

\*\*1950 Sales Management Survey of Buying Power

Ask your John Blair  
man about valuable  
time, big coverage,  
low rates at...



# Best Buy in SOUTHERN NEW ENGLAND WTIC

**FAMILIES  
in the WTIC  
BMB\* Area  
spend each year  
\$59,438,000\*\*  
in Drug Stores.  
This is part of total  
annual retail sales of  
\$2,317,525,000.\*\***

**SUGGESTION — For complete  
WTIC-BMB Study call  
Weed & Co.**

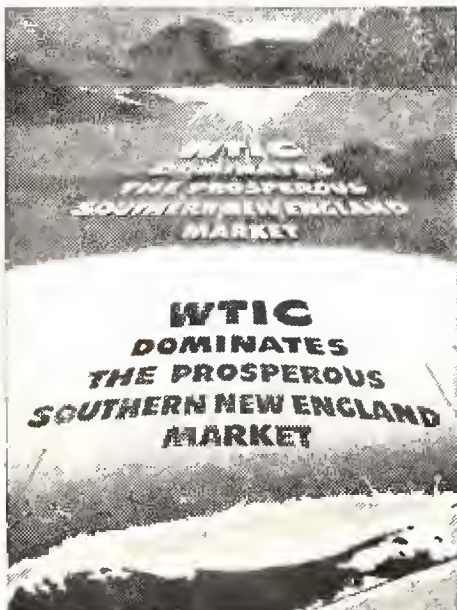
**PAUL W. MORENCY**  
Vice President — General Manager

**WALTER JOHNSON**  
Assistant General Mgr.-Sales Mgr.

**WTIC's 50,000 Watts**  
Represented nationally by  
**WEED & COMPANY**

\*BMB Study No. 2, 1949

\*\*Copyright Sales Management  
Survey of Buying Power, May 10th, 1950



Film laboratory, editing, raw	
stock	175
Recording facilities	100
Contingency fund	150
Overhead and profit	250

**Total \$1.075**

Many agencies, like Compton Advertising, Inc., have detailed record sheets for scores of film producers in the East, Midwest, and California (New York, Chicago, and Los Angeles are the centers).

Once an advertiser has found a competent producer, he tends to stick with him. Yet even a competent producer can do a better job if his client will follow a few simple procedures.

First, have someone present during filming so that unforeseen difficulties can be resolved on the spot to the sponsor's satisfaction. Producers and agencies consider this good "insurance" against complaints made after the film is completed. However, the number of people outside the producer's staff who stand-by should be limited to one or two at most so as not to impede work.

Second, leave visualization of an idea to agency men who make this their specialty. Advertising and film production individually are complicated enough; together they are above the average layman's head. Leave creative and technical work to the experts.

Third, it doesn't pay to get excited about some unobtrusive part of a film which seems to "spoil" it. One client objected to the hazy outline of a non-competitive product in the background of a scene in his commercial. His insistence on having this one scene done over cost \$325. There are cases where a set may look so unrealistic as to defeat the purpose of the film; these should be done over at any cost. But minor corrections which don't appreciably affect the over-all effectiveness of a film merely raise future bids, make working together less cordial.

A remark by Roger Pryor, TV director of Foote, Cone & Belding, neatly sums up the present state of television film commercials: "We've learned a good deal over the past few years: color correction for black and white filming, simplicity in composition, and tonal values. But our research department would still give you a house and lot if you could give them a set of rules for putting together a commercial. There just aren't any television 'experts' yet, and anyone who claims to be one is misguided." ★ ★ ★

## MEN, MONEY & MOTIVES

(Continued from page 10)

incurable inflammation of perfectionism. He dreamed the dream of a John Henry, wanted to transplant advertising forests and divert advertising rivers. He was fixated to staggering results. After his own preliminary training at the old United States Agency in Toledo, at Lord & Thomas, and J. Walter Thompson, Getchell opened his own shop in 1931. He began by dispatching a three-page letter to 300 national accounts. He got results. Presently he represented Liggett & Myers, Vick's, DeSota, and was on his way.

\* \* \*

Today Getchell alumni read like a who's who of the profession. Of Foote, Cone & Belding top brass alone there is Fairfax Cone, Emerson Foote, M. C. Franchesi, William E. Berchtold, J. A. Koehler. Also the former president of Foote, Cone & Belding International, Harry A. Berk. The present copy chief at Geyer, Newell & Ganger, Amadee Cole, went through the mill; the high-voltage executive vice president of Avco-Crosley, W. A. Blees, is another. Spring Mills' ad manager, Joe Swan; Tim Healy of Hiram Walker; Norman Nash of Kudner; Jack Tarlton of the whilom Duke, Day & Tarlton agency; Biow's creative vice president, Louis Thomas; President Anderson Hewitt of Hewitt, Ogilvy, Benson & Mather; Tom Hughes of National Export Advertising; E. H. Ellis of Cunningham & Walsh were tempered by J. Sterling Getchell. Who else? Nobody has ever compiled the full list. Add Lillian Selb, Leslie Pearl, Andy Armstrong, Tom Everett and Getchell's one-time partner, Orrin Kilbourne, the General Electric distributor for Connecticut and one of Hartford's great personages today.

\* \* \*

If it had been possible to live with the man, and if the man had lived, he might have had the powerhouse agency of all time. But we now have to wonder whether men of Getchell's stripe have any place in the great new team-play media of radio and television? The emotional stress inherent in planning, building and administering modern television entertainments is of itself so nerve-nagging that to add to natural hazards, costs, unions and sponsor vagaries the mad genius of a Getchell can hardly be imagined and probably could not be abided. ★ ★ ★





## "THE ONE HOPE THEY HAVE IS THE UNITED NATIONS"

Suppose those mysterious flying saucers were men from Mars checking up on the Earth? It certainly wouldn't take them very long to see that the one hope this world has for peace *with freedom* is the United Nations...

And that the freedom-loving nations mean to have this peace—even if they have to fight for it—is shown by the action of 53 nations, rallying together under the United Nations flag to halt aggression in Korea.



*When the bells ring out... say a prayer for U.N.  
... our best hope  
for peace with freedom*

To encourage a more widespread observance of

**UNITED NATIONS DAY, OCTOBER 24<sup>th</sup>**

this advertisement is sponsored by

**SPONSOR PUBLICATIONS, INC.**



## TV MYSTERIES

(Continued from page 33)

up eventually in line with general price rises: sets, costumes, scenery, and salaries will all be higher. But the biggest hike in a show's budget comes from use of name stars either as guests or running characters.

Most mysteries at present do not use big-name stars, but the trend is to use them more frequently, according to George F. Foley, Jr. (President, Foley & Brockway Co., TV package talent

management firm) who was a key figure in production of both *Suspense* and *Danger* (while with Cecil & Presbrey). He says: "I think that there will be more *personality* or *character* mysteries in the future than they have had to date. With TV's intimacy, you can build character to an even greater extent than on radio or in the movies. A character mystery is a better bet for TV because in case the situation is weak, the personality can still carry the ball and hold audience. By and large, 'names' will be used for this pur-

pose." No doubt the element of competition as TV grows will be another factor encouraging use of names.

Not quite in accord with this view is Jerome Danzig, Director of TV Programs, CBS. He thinks it's doubtful that the future will see more big name stars on TV mysteries than today. Improved story quality, increased TV know-how plus use of skilled TV actors should do the job very well, he feels.

Mysteries which use names currently include *Man Against Crime*, Ralph Bellamy; *Martin Kane*, *Private Eye*, William Gargan; *Lights Out*, with guests like Ella Raines, Boris Karloff, Tom Drake; *Suspense*, has used Franchot Tone and Bela Lugosi among others; *The Clock*, Raymond Massey, Mady Christians; *Danger*, Dane Clark, Van Heflin. Some shows do not star name talent regularly; stars may appear every other week, or only occasionally to hypo interest. *Danger* is a case in point.

The problem of finding a wide enough variety of actors for shows that don't use name talent, as well as for featured and supporting roles in those that do, is a bugaboo of mystery producers. Mr. Sean Dillon of Transamerican Broadcasting and Television Corp., producers of *Famous Jury Trials* and *The Plainclothesman* (DuMont) states: "Though we don't use name stars, we do use many, many actors over a year on these shows. On radio, the same voices may be heard week after week without losing audience; TV requires much greater change and variety in faces. To find interesting types that have not been seen too much on video is a big job and one we're constantly working on."

What are the main production problems in connection with mysteries? Consensus of opinion is that by and large, they are no more difficult to produce than other TV dramas (except for the supernatural type of mystery which requires additional gimmicks). The basic ingredients are the same: Good writing, good casting, good direction. Scripts come first in importance. They should be written in such a way as not to go overboard on production requirements, sets must be kept to a minimum, changes of locale can't be too frequent—yet the story must be told effectively.

Sources for scripts vary. Some shows, such as *Suspense* and *Lights Out* frequently dramatize famous stories; DuMont's *Hands of Mystery* is

**KRNT . . .**

THE STATION WITH THE  
**FABULOUS PERSONALITIES**  
AND THE  
**ASTRONOMICAL HOOPERS**

**HOOPERATING  
HIGHER\***

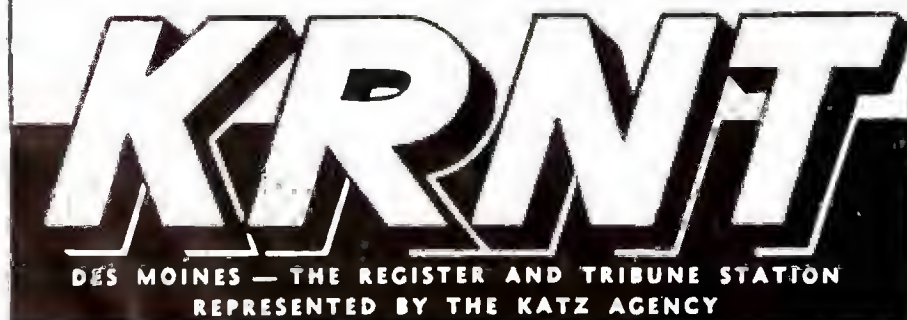
● **MORNING**  
● **AFTERNOON**  
● **NIGHT**

THAN ANY OTHER  
STATION IN

**DES MOINES**

**ANY KATZ MAN  
WILL TELL YOU THE FULL  
FABULOUS SALES  
RESULTS STORY!**

\*C. E. Hooper Audience Index, City Zone—July-Aug. 1950





a series of specially written original teleplays; the writers of *Roscoe Karns, Inside Detective* base their scripts on materials in *Inside Detective* magazine; those of *Treasury Men in Action* on actual cases in Treasury Department files; no explanation is needed for *The Adventures of Ellery Queen*. Because of the vast store of detective and mystery literature to draw from, scripts can be obtained more easily for mysteries than for other TV dramas.

Practically all mysteries are done live, but many use integrated film sequences to widen the scope of the story. A Times Square scene, for example, would be on film, as would an automobile chase. The transition between live and film scenes is made very skillfully and in most cases, appears natural to viewers.

Sets are often a big factor in conveying realism. One mystery presented recently was supposed to take place in a coal mine; but the settings, one reviewer commented, failed miserably. Who ever heard of a coal mine with clean, level floors and flimsy walls, said the reviewer. But most mysteries avoid this kind of flaw.

The supernatural type of mystery, of which the outstanding example is Admiral's *Lights Out* (NBC-TV), requires extra care and attention. For creation of that eerie mood, *Lights Out* uses a flickering candle placed before the narrator's apparently disembodied head. In the plays, men rise from the dead, travel through time and space, and generally comport themselves in weird fashion. To get supernatural effects like these requires all the cunning of a phony seance medium.

To make actors disappear into thin air, for example, it is necessary to use two different sets of cameras. That these shenanigans are going over big is attested to by the consistently top ratings *Lights Out* has garnered since its debut last year.

Stories with a supernatural touch are sometimes used by other shows, especially *Suspense* and *Danger*. On *Danger*, the "iris" effect is frequently used: a large eye-pupil fills the screen, then the camera backs away so that whole face can be seen. Or the other way: camera comes in from a long view to a large closeup of one pore. Mists, spectres, and shadows on the floor are put to good use. Sound is important, too, in creating a mood. A solo guitar provides eerie theme and background music for *Danger*; its



## He's always ready for a good scrap

A vigorous and emphatic proponent of positive opinions, Fulton Lewis, Jr. thrives on controversy. His first-class reporting is responsible for some first-class battles; his serapbooks (being scanned here with his daughter) are full of evidence of victorious results.

As Mr. K. E. Myers of the Wilcox Buick agency wrote to Radio Station WHAI, both of Greenfield, Massachusetts:

"We feel that the great service Fulton Lewis, Jr. is rendering his country in fearlessly exposing subversive and un-American activities must command the respect of even those who differ with him.

"We, therefore, consider the Fulton Lewis program a great asset to our country and to our business."

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).



strange melodies aid immeasurably in chilling audience spines.

Mysteries which aren't of the supernatural variety chill 'em, too. *Man Against Crime* is muscular and realistic in approach, lays heavy stress on detection and deductive reasoning. *Martin Kane* is another two-fisted whodunit. *I Cover Times Square* accents character of the central personality, a hard-boiled columnist with a heart of gold. *Hands of Mystery* is a "why-dunnit," with stories told in terms of emotional conflict. *Famous Jury Trials* reenacts actual court cases in American jurisprudence. *Adventures of Ellery Queen* is urbane, sophisticated melo-

drama with emphasis on suavity rather than violence.

There is a ceiling on grisliness in TV, just as there is in radio. The viewer is spared seeing such things as actual wounds on a body, or a knife stabbing into flesh; he is shown these things indirectly (e.g., the expression on the someone's face who is doing the stabbing or being stabbed). Perhaps the reasoning is that if a viewer gets too near the edge of his seat, he may fall off.

What about commercials on mystery programs? As on any dramatic show, they must be spotted judiciously and be well done or run the risk of audi-

ence resentment. Some sponsors find it easy to integrate the commercials into the action of the show, especially tobacco sponsors. *Martin Kane* uses a tobacco shop as his hangout, and a display of U. S. Tobacco products is in clear view. *The Plainclothesman* and his sergeant keep lighting up and puffing at Harvesters throughout the show. Ralph Bellamy as the *Man Against Crime* does the same with Camels and gives one of the commercials himself. Camels also features a film showing a T-Zone test, with endorsements by sports personalities.

Film commercials generally open and close most shows, with a live commercial in the middle or at a good breaking point. Timing is of the essence. On *Famous Jury Trials*, Chevrolet is plugged right after the jury is charged to make its decision. *I Cover Times Square* uses the cliffhanger technique for Air-Wick, with live commercial playlets. But this method must be used skillfully. One reviewer complained that on the first performance of *Treasury Men in Action*, Chrysler commercials were disconcerting when they broke in on tense moments.

Electric Auto-Lite gets a natural feel by dressing the announcer as an Auto-Lite dealer for the commercial pitch on *Suspense*.

Kaiser-Frazer makes use of interesting scenery for its live commercial on *Adventures of Ellery Queen*—to hypo possibly-lagging audience attention to the pitch.

Dick Stark, the announcer on *Danger*, uses a low-pressure style and carefully reasoned approach to sell Ammident, talks as if he were in family living room. His commercials come as a pleasant contrast to the intensity of the *Danger* plays. A very corny playlet (both Stark and the audience know this) is used in the middle commercial, brings a laugh and relaxes the mood macabre of the show for a time.

Unfortunately, exact sales results that TV mysteries have brought their sponsors so far are not readily available. But SPONSOR has learned that for at least one sponsor, Electric Auto-Lite, sales are definitely better in TV areas than in non-TV areas. The company's *Suspense* went on TV 1 March 1949; sales increases were evident by the time it took its summer hiatus that year. Similar stories could no doubt be found concerning other mystery sponsors.

What about syndicated mystery

They hear it

....on WBNS

You hear it

...in SALES

**WBNS**  
PLUS WELD-FM

Sales power in central Ohio means WBNS plus WELD-FM with 187,980 radio families. These are the folks who have the money to buy your product and their buying guide is WBNS. Quick results at lower cost... that has been the record of WBNS for year after year.

ASK JOHN BLAIR

POWER 5000 • WELD 53,000 • CBS • COLUMBUS, OHIO



films? Who's producing them and how much do they cost? CBS-TV Radio Sales has a series of 52 quarter hours, or 26 halves, called *Strange Adventure*, specially produced in Hollywood for TV. It consists of adaptations of stories by Chekhov, Poe, Balzac, etc., played by such stars as Albert Dekker, Lyle Talbot, Karen Morley. Costs are based on station rate cards. Currently used in 28 different markets, some of its sponsors are Cory Coffeemaker, WBAL-TV, Baltimore; Slumberland Mattress, WNAC-TV, Boston; Hancock Oil, KNBH, Los Angeles; Sterling Brewers, WFBM-TV, Indianapolis. This series was used by one of the nation's biggest advertisers from September 1949 through February 1950, hit top 10 TV network listings for all six months.

Costs of *Mystery Theatre of the Air*, package of 36 one-hour shows put out by Film Vision Corp., range from a low of \$100 per show in a market like Birmingham, up to \$500 in New York.

Approximate minimum for one one-hour show of a mystery group of about 12 available from Commonwealth Film and TV is \$50; maximum \$750.

Flamingo Films has two mystery series of 13 half-hours, *Red Barry* and *Radio Patrol*; these have both child and adult appeal. Red Goose Shoes uses them as kid shows in 12 cities.

Charles Michelson Company's approach to TV film mysteries is unique. The company has just completed a series of 260 five-minute films called *Capsule Mysteries*. Each is a complete mystery and solution with same cast and detective, and has a commercial allowance of 1½ minutes. Cost runs from \$20 per show in markets like Ames, Iowa, to high of \$98.75 in New York. Some in-between costs are: Washington, D. C., \$65; Boston \$72.50; Seattle, \$45; St. Louis, \$52.50.

Film or live, the big advantages of sponsoring TV mysteries add up to be:

1. They are reasonable in cost, considering their high ratings.
2. They build loyal audiences.
3. The script problem is made easier due to the vast store of mystery material available.
4. Mysteries appeal to the whole family and to all types of people.
5. Mystery fans view programs with close attention, are wide-awake when commercial message is presented.

Mysteries, from all indications, are a good sponsor bet in any medium.★★★

## GROCERY STORES ON AIR

(Continued from page 23)

has 2,200 retail stores in the Midwest.

It currently sponsors one radio and one TV show. On radio, it's *Share the Wealth*, a 15-minute quiz program five days a week. The show visits the various branch cities throughout the year, and is carried on a spot basis over 25 stations (via transcription).

The television show, *Alan Young*, is a CBS network half-hour program which Kroger shares with Esso in the East; Kroger is the sole sponsor in the

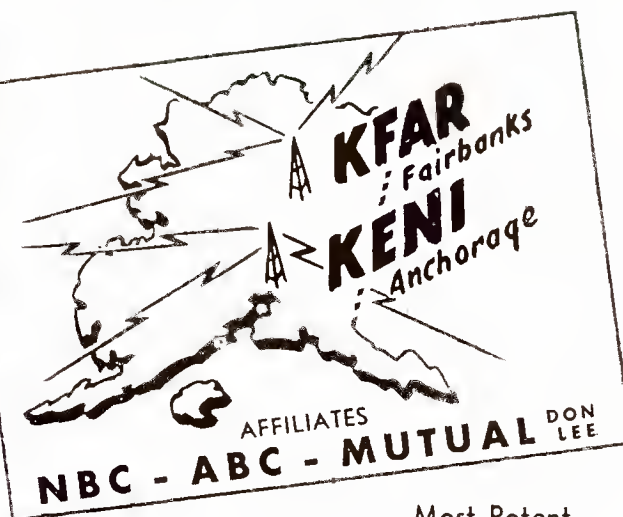
Middlewest over 18 TV stations.

Kroger is one grocery that ties up its advertising package. Both shows are promoted right down to the local store and the local customer. For example, store managers received the following illustrated memo promoting *Share the Wealth*:

"When the new Kroger show visits your city, it will be received with all the fanfare of a World Premiere. The local theater will blaze *Share the Wealth* in lights; newspapers will give it amusement page publicity; the radio station will play it up with pre-show

**VITAL  
SALES  
VOICES**

**of the  
NEW  
ALASKA**



Most Potent sales force in all Alaska is the powerful KFAA-KENI combination. No other advertising medium can as effectively tap the new riches of this fast-growing new market of above-average consumers.



Typical of hundreds of new, modern shops and stores in Alaska is this smart, up-to-date beauty parlor in Fairbanks. More and more advertisers are selecting KENI and KFAA as the most effective and profitable media to reach this rich, ready and responsive NEW market.

## MIDNIGHT SUN BROADCASTING CO.

**KFAA, FAIRBANKS**  
10,000 Watts, 660 KC

**KENI, ANCHORAGE**  
5,000 Watts, 550 KC

(Sold separately—or in Combination at 20% Discount)

GILBERT A. WELLINGTON, Nat'l Adv. Mgr.  
5546 White-Henry-Stuart Bldg., Seattle

ADAM J. YOUNG, Jr., Inc., East. Rep.  
New York • Chicago

WHEN YOU BUY  
**K-nuz**  
YOU BUY A  
**TOP**  
**PERSONALITY**



**"BUZZ" BERLIN**

was voted most popular disc-jockey in Houston in a recent contest\* conducted by a Houston newspaper.

In the same contest, hillbilly was voted the best-liked music.

\*Contest details on request.

Paul Berlin appears on:  
"K-NUZ Corral," 11 AM to 1 PM,  
Monday thru Friday, and the  
"Paul Berlin Show", 4 PM to 5  
PM, Monday thru Friday. One-  
quarter-hour segment is now avail-  
able, Monday thru Friday.

Before you buy the Houston mar-  
ket check the top Hooperated  
availabilities K-NUZ offers. You'll  
be dollars ahead in sales and  
savings.

CALL, WIRE OR WRITE

FORJOE: NAT. REP.

DAVE MORRIS, MGR.

CE-8801

**k-nuz**

(KAY-NEWS)

9th Floor Scanlan Bldg.

**HOUSTON, TEXAS**

spot announcements; store display and newspaper ads will herald it. It will be Kroger Day All the Way."

To promote the *Alan Young* TV show, Kroger sent this pitch to its store managers:

"Television is sales power with T.N.T. Commercials strike with swift and dramatic impact. Some of our commercials will be handled by Alan Young himself. A typical friendly Kroger Store Manager will also be seen in our various departments selling Kroger Tenderay, coffees, baked foods, nationally advertised brands, everyday low prices, and all the other Kroger advantages. He will give Mrs. Smith a forceful invitation to shop at Kroger. This new television show will supplement your new radio program *Share the Wealth* and regular newspaper ads to give Kroger stronger and more effective advertising."

The Grand Union Company in New York is another large grocery chain that has used radio effectively. In addition to participating on *Star Time*, the company sponsors *Market Melodies* over WJZ-TV in New York. The half-hour program is aired daily. Radio advertising is confined to announcements on 25 stations in various eastern market areas.

Store managers receive schedules of the company's spot announcements. Here's how one recent and typical schedule read: For Wednesday, 29 radio announcements in 25 markets and two TV announcements in two markets; for Thursday, 40 radio announcements in 25 markets and three TV announcements in two markets; for Friday, 29 radio announcements in 23

markets. Total: 98 AM; 5 TV.

Like Kroger, Grand Union punches hard at prices, knocks them down, too. It airs one-minute announcements to get specials across, has found radio to be a quick-selling medium.

Unlike Kroger, Grand Union has not been active in promoting its radio or TV work, does little to merchandise its programs. Yet the company has chosen its shows and spot announcement times wisely. And lately its newspaper ads have plugged *Star Time*.

Last year Grand Union's net sales approached \$135,000,000. The company operates nearly 300 stores, most of them concentrated in the New York area. According to F. Arthur Hall, promotion director, "Grand Union is using more radio and television this year than it did last year."

The First National Stores, Inc., in New England operates over 1,000 stores, has an advertising budget which includes radio and TV. In radio, it sponsors *Guy Lombardo* on Thursday nights over 21 stations, has had the half-hour show for three years. About seven manufacturers are tied in with First National on its half-hour *Fun With Food*, aired Fridays over WBZ-TV in Boston. In addition, the company has one-minute TV announcements scattered lightly throughout the week. Commercials are typical; they plug product and price.

Another chain, the National Tea Company, also uses the air. For example, its Minneapolis branch sponsors *Tello-Test*, and reports excellent results. The show was promoted in the stores; and according to A. J. Hansen, branch manager, "... since the pro-

**WVET**

*Rochester, New York*

*takes extreme pleasure in  
announcing the appointment of*

*The Bolling Company, Inc.*

AS EXCLUSIVE

*National Representatives*

*Effective Nov. 1, 1950*



gram was first aired on 4 August, many managers reported that many new faces have been added to their stores' regular customers."

Other national chains like A & P and Safeway include radio in their budgets, but not extensively. In 1949, net sales for A & P were nearly \$3,000,000,000; net profit was over \$33,000,000. The company wants volume and gets it, sacrifices the profit margin. Advertising expenditures are held down consequently.

The Safeway chain includes over 2,000 stores. Net sales last year were over \$1,000,000,000; net income over \$14,000,000. During 1949, Safeway bought about \$25,000 worth of time from the CBS and ABC networks.

Smaller chains, as well as these larger ones, have used radio. For the most part, those who have have done so successfully. For example, in Denver three of the region's top chains are currently active over KLZ. Millers Super Markets sponsors the 10:00 p.m. *Voice of the News*, seven nights a week. Save-A-Nickel Stores sponsors a musical variety program three mornings a week from 8:15 to 8:30 a.m. King Soopers sponsors the *Beatrice Kay* show on Tuesday and Friday nights at 8:00 p.m. In addition, Safeway for Lucerne Milk sponsors *Magic Island*, a children's Saturday a.m. program.

In the case of the Save-A-Nickel Stores, KLZ cooperated in the promotion of the program. The station had posters printed that plugged the show. These were posted on store cash registers in full view of customers.

Another effective job is being done in the Los Angeles area. KFI reports six chain sponsors. The Golden Creme Farms, an association of 84 retail stores, have *Quick What's The Answer*, a one-hour Saturday afternoon show.

Fitzsimmons - Thriftmart - Roberts, Market Basket, Mayfair, Ralphs Grocery Company, and Alpha Beta all use KFI-TV.

"Our estimate is that grocery chains in this area will spend at the rate of a half-million dollars annually in television," says Kevin Sweeney, general sales manager of KFI. "A substantial share of this money is coming from co-op funds of manufacturers and of course a large number of commercials on all of the programs are devoted to manufacturer's commercials."

In both radio and TV, the sponsors are making an effort to increase store

traffic. For instance, Mayfair invites its audience to select top 10 songs, pick up their entry blanks for the contest at the Mayfair stores.

KFI states that large chains like Safeway and A & P represent only about 20% of the volume done; that locally-owned chains, most of them extremely progressive, do far and away the largest share of the business.

A chain in Flint, Mich., reports success with its radio work. Hamady Brothers recently renewed its 52-week contract with WBBC in Flint. The chain, which operates 10 stores, sponsors an audience participation show, *Cinderella Holiday*. The show is aired each weekday morning, and usually gets a capacity audience of 500 women. Both weekly and daily prizes are awarded.

Radio advertising is not necessarily confined to chains. Independents will use the medium if they are grouped together in an association of some type, such as the Independent Grocers Association.

Several such organizations operate throughout the United States. The association in Milwaukee affords one of the best examples. Here, E. R. God-

frey and Sons, grocery wholesalers originally, organized this group of independent grocers 24 years ago. It now numbers over 165 stores in Milwaukee. The organization buys on a wholesale basis for its associated stores, advises and services them from buying to selling, including advertising. About 20% of the IGA budget is devoted to radio.

IGA spends more than \$200 a week for its announcements on WEMP in Milwaukee, and for promotion of the announcements. The association runs a schedule of six announcements daily on the *Coffee Club* program, Mondays through Saturdays. It is a disk jockey program featuring Bob Larsen.

This radio advertising is promoted weekly in newspaper ads, and in weekly store bulletins. WEMP has helped the grocers promote the program; it distributes point-of-sale material to the individual stores. The station has made an effort to identify Bob Larsen as a spokesman for the IGA stores. It has sent Larsen out for personal appearances in the stores to distribute free merchandise and conduct contests.

The program features week-end specials throughout all the stores, empha-



## FIRST in the QUAD CITIES

In Davenport, Rock Island, Moline and East Moline is the richest concentration of diversified industry between Chicago, Minneapolis, St. Louis and Omaha. The Quad Cities are the trading center for a prosperous two-state agricultural area. Retail sales, total buying and per capita income rate higher than the national average, according to Sales Management.

**WOC-AM** 5,000 W. 1420 Kc. • **WOC-FM** 47 Kw. 103.7 Mc.

WOC delivers this rich market to NBC Network, national spot and local advertisers . . . with 70 to 100% BMB penetration in the two-county Quad City area . . . 10 to 100% in adjacent counties.

**WOC-TV** Channel 5 22.9 Kw. Video • 12.5 Kw. Audio

On the Quad Cities' first TV station NBC Network (non-interconnected), local and film programs reach over 23,529 Quad Cities' sets . . . hundreds more in a 75 air-mile radius.

**Basic NBC Affiliate**  
Col. B. J. Palmer, President  
Ernest Sanders, General Manager

**DAVENPORT, IOWA**  
**FREE & PETERS, Inc.**  
Exclusive National Representatives



**NOW...  
WLAP**

**IN  
LEXINGTON  
KENTUCKY  
INCREASES  
POWER**

**— TO —  
5000**

**WATTS (D)**

**1000  
WATTS (N)**

**— ON —  
630  
KILOCYCLES**

WLAP is the first and only POWER station programming exclusively for Central and Eastern Kentucky listeners.

**F.M. SERVICE, TOO  
94.5 megacycles  
channel 233  
4.6 K.W.**

**Ask The John  
E. Pearson Co.  
For Data-Now**

**WLAP**

**A NUNN STATION  
LEXINGTON, KY.**

**ABC  
AFFILIATE**

**J. E. Willis,  
Manager**

sizes products and prices.

Another type of grocery association is exemplified by the Oklahoma Retail Grocers Association. The Oklahoma group actively promotes its members.

The association buys a 15-minute radio program five days a week over a 13-station hookup. The plan is similar to the national TV promotion of *Star Time*.

The show is aired over KOCY in Oklahoma City, goes out (FM) over the Oklahoma Group Broadcasting Company's network. The association pays for the transcription and the time. Both are remarkably inexpensive. The transcription costs \$3 a day; a single broadcast over the network costs little more than \$60.

In addition to regional associations, several national associations exist in the grocery field. While these associations are active in government representation of the industry, they seem to take little part in the promotion. The National Association of Retail Grocers does render advertising advice to its members.

On the first page of its "Advertising Guide for Retailers" (essentially for newspaper) is printed this thought-provoking poem:

"The codfish lays a million eggs,

The helpful hen but one.

But the codfish doesn't cackle

To tell you what she's done;

And so we scorn the codfish coy

While the helpful hen we prize,

Which indicates to thoughtful minds

It pays to advertise!"

Fine. But notice how the hen advertised. ★ ★ ★

## KOSHER WINE

(Continued from page 31)

5. Kosher wines are economical—though the price is rapidly rising. A fifth generally costs in the vicinity of \$1. But with bottlers' prices triple what they were one year ago, they're certain to go beyond that.

Kosher wines have found special favor in Negro communities, with brand loyalty very much in evidence. Said one retailer in New York's Harlem district:

"Although Manischewitz costs more, it gets the big play because 'It captures the taste of the sweet grape' (the advertising slogan). We can't sell any brand to speak of except Manischewitz or Mogen David, both well advertised."

Throughout the nation, bottlers who still sell almost exclusively to the Jewish trade are laying plans to cash in on the expanding market. One Chicago source told SPONSOR that "we're all interested in radio—and for advertising purposes we're all latching on to hebraic names like 'Mogen David' to capture that authentic touch."

Temple Wine, Minneapolis, saw the possibilities of an expanded market early. After two years its advertising budget (almost entirely devoted to radio) has produced results that are regarded as par for any territory.

Here's how the Temple Wine story reads:

In 1948, Temple first advertised its kosher wine, investing \$5,000 in two daily announcements over WLOL, Minneapolis. Two years later the over-all budget was a locally-substantial \$25,000, with \$20,000 going to radio. When the 1950-51 fiscal year began 1 July, another \$5,000 was added, again mostly for radio. At this moment, Mid-West Wine Company (distributors of the Temple brand) sells about 40% of all wine retailed in Minnesota.

Art Gruber Associates, advertising agency for Temple, uses transcribed announcements six days a week on WLOL, St. Paul. During the holiday seasons (Easter, Thanksgiving, and Christmas) announcement schedules are added on such stations as: KWOA, Worthington; KFAM, St. Cloud; KTSM, Mankato; KAUS, Austin; KMHL, Marshall; KLER, Rochester; and KDAL, Duluth. The increased radio activity broadens the regional sales. Sales are fast increasing during what were once considered the "slower months."

When Joseph Sclaure, president and treasurer of the Mid-West Wine Company, originally suggested the currently-used Temple jingle, nobody thought much of it. Even the station that cut the transcription didn't like its sound. The public did. The same commercial is used today and has become a Minnesota folksong as the Paul Bunyan stories have become folklore. "Temple Wine Is Fine," sung with all the gusto of a Don Cossack Choir member, is frequently heard from youngsters and adults alike. The jingle is sung by a baritone with an echo chamber effect to the tune of "The Volga Boatman."

*Temple Wine is fine.*

*Serve it when you dine.*

*When eating or treating, order*

*Temple Wine.*

*Sweet red Temple Wine."*



The song portion is followed by straight voice copy.

Mr. Sclaure, who personally arranges all advertising for Mid-West, has a simple, direct radio philosophy. "Telling 'em is selling 'em and telling 'em often enough, day in and day out, week in and week out, year 'round adds to the effectiveness of radio."

Mid-West has its own unique formula for wine advertising. In contrast to the kind of promotion ordinarily given wines, Mid-West explodes the notion that "white wine is for fowl, red wine for meats," dry wine for this, and sweet wine for that. Temple tells the public to drink their wine with any food they enjoy. Mid-West tells "em" that the kind of glass they drink from won't change Temple Wine's flavor one iota. Buyers can drink it from a tin cup and still enjoy the "finest wine."

The only other media used to advertise Temple Wine has been a small amount of black-and-white and point-of-purchase, recently added, plus large signs on the outside of street cars and buses tying in with the radio commercials. This year, Temple is going into giant traveling displays outside Minneapolis calling attention to their radio campaign. The tie-in media are all employed with the same purpose in mind: to capitalize on the basic radio advertising through visual identification of the product.

The objective of Temple Wine's advertising is to make Temple Wine the brand people think of first when buying a sweet kosher wine. Close work between agency and client, and careful, intelligent media buying help achieve it. Temple Wine uses floating schedules during the daytime in order to reach the maximum number of listeners in a week. Chain breaks are spotted to reach both men and women. Announcements emphasize that the word "kosher" refers to a type of wine; that "kosher" sweet wine is not exclusively for Jewish trade. The advertising appeals to the general public and not to one particular ethnic group. It is this type of selling job that is contributing to the growth of kosher sweet wines throughout the country.

Temple's interest in television commercials grew out of an idea suggested at a party. The hostess served some wine. One of the guests sipped and commented, "Delicious! What is it?" Surprised by the question, the hostess looked at her guest, raised a brow and answered, "Why, it's Temple Kosher

Wine. It's wonderful. Just like the song says." A look of understanding from the guest and the reply, "Oh you mean . . . 'Temple Wine Is Fine. Serve it when you dine'." At that point the rest of the guests joined in with the singing of the radio jingle.

This scene is now a Temple TV film over Minneapolis stations that ties in point blank with their radio advertising. Other Temple television announcements are being prepared for use on a year 'round basis.

Temple holds radio accountable for the initial taste contact. Once accomplished, there is no worry about acquiring a taste for the product. Sweet kosher wine satisfies the American sweet tooth. ★ ★ ★

## RESEARCH MUDDLE

(Continued from page 29)

searchers they were measuring two different kinds of audience. Hooper's coincidental technique measures the average number of people per minute who hear a given program. Pulse's roster recall method measures the total audience—all who tune in to any portion of a program.

You obviously can't compare the two figures any more than you can apples and oranges. Which kind of information do you want? That's the important question. There are technical questions as to the suitability of various techniques used to give an "average" and a "total" audience. The sponsor will have to take the word of the experts on that. But he has a right to get an explanation in simple words of what each kind of rating means in terms of what he wants to use it for. More on that shortly.

Depending on the job to be done, different advertisers will find different aspects of research most important to them. This was reflected in a series of interviews with advertisers, agency heads, and timebuyers. The particular items of rating information considered essential were invariably evaluated in terms of the specific use each person made of it in doing a job. The diversity of purposes for which rating and other data was used was indicated by the different opinions as to what data was "essential."

Most of the current confusion over radio and television research—particularly that involving ratings—stems directly from three main conditions: (1) lack of definite understanding and

**At Precision today**  
we're processing  
the finest  
**ANIMATION FILMS**  
for nationwide  
showings



**For your special 16 mm.  
film requirements  
use Precision . . .**

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

...no wonder more and more  
of the best 16 mm. films today  
are processed at...

**PRECISION**

FILM LABORATORIES, INC.

21 West 46th St.,

New York 19, N.Y.

JU 2-3970





"Songbirds Of The South," selling Ballard & Ballard products on America's No. 1 Negro audience station. Another in WDIA's daylong parade of stars steadily increasing sales for advertisers like these\*, attracted by consistently high Hoopers† plus WDIA's renowned selling power.

\*Borden's Starlac \*Treet Blades  
\*Ipana \*Water Maid Rice

† HOOPER RADIO AUDIENCE INDEX  
14,353 calls  
City: Memphis, Tenn. Aug.-Sept. 1950

TRTP	Sets	WDIA	A	B	C	D	E	F
	17.1	22.6	21.9	17.7	14.1	14.0	11.3	5.6

\*WDIA, Memphis, Tennessee, Bert Ferguson, Mgr.; Harold Walker, Com'l Mgr.; John E. Pearson Co., Rep."

agreement as to what constitutes the most essential kinds of data; (2) lack of any over-all analysis of the differences (their nature and magnitude) between results of the present rating services, why the differences occur, and what data is most useful under what circumstances; (3) ignorance of both sponsor and agency people (seldom research people at either agency or sponsor) of what ratings and related data mean.

Item number one of what sponsors can do now to dispel some of the billowing radio/TV research fog: if you have a research department, ask them to set down in a few simple statements (using only five-cent words) exactly what you need in radio or TV research—and *why*. The *why* is important. You should, and can, know precisely how every last research item you're buying is going to help you do a job.

Suppose you need an estimate on what it's costing you to reach a thousand radio homes. You're told that a certain rating figure will enable you to make the estimate. As indicated in the case of Hooper and Pulse, there are several *kinds* of ratings possible. You could use any of them to figure your cost per thousand homes. But there can be startling differences in the results.

Here's an extreme case, just to illustrate.

If 30 people out of a hundred listened to all of a 30-minute program, both Hooper and Pulse would give it a 30 rating (30%). Since everybody in this example listened each minute, the 30 represents the average number of people, or homes, listening per minute.

But since our 30 listeners also represent the total number who heard any part of the program (in this case they heard it all), the 30 also represents the total audience.

Suppose now that each person listened for just one minute each to the program. Since Hooper's technique measures the average audience *per minute* he would now give the program a rating of 1. But Pulse, whose technique measures all listening to any part of a program, would still give the program a rating of 30.

This is an extreme example which wouldn't happen just like this in actuality—but it emphasizes the kind of differences in audience that different ratings represent. It's obviously important to be aware that all ratings

aren't alike. You don't have to be an expert to keep the wool from being pulled over your eyes. Technical questions about the validity of the different techniques you can leave to your research advisers. But you can know exactly why you're getting one kind of rating instead of another.

This should of course be checked with your agency. But you should insist that the agency research head be in on it and not subject to a veto or by-pass by an account executive. Account executives sometimes have very understandable reasons of their own for overruling research executives.

The typical research executive wants facts and he wants to interpret them as objectively as he can. Account executives are concerned with the results for their client of their decisions and recommendations. If research data, including ratings, seems at times to get in the way, that may be too bad for the research data. Most agencies naturally want elbow room when it comes to justifying decisions. Many of them would just as soon not pin themselves down too closely on the whys and wherefores of radio and TV research. But you'd better know explicitly what you need and why—and you can.

If you haven't a radio-TV research specialist in your own organization (the majority of sponsors don't) and you don't fully understand or agree with what an agency executive tells you on this subject, check with an independent research consultant.

Item two: find out something about the heads of the research organization whose services you're using. What about their integrity? Will they tell you the truth about their sample? Are their research brains competent? If they have weaknesses, you ought to know what they are.

Item three: beware of careless comparison of ratings—the danger of this is evident from foregoing examples.

Item four: how was the information gathered? By telephone, meter, diary, personal interview? Each has its biases; but each also has some advantages. For example, meters (which require a fixed sample) can give you cumulative audience (the net, or unduplicated, audience) figures for a week, a month, etc. Diaries can give cumulative audience and other figures that meters yield, but usually for a period of a week only. Many diary samples, which keep a written record or "diary" of listening for a single week,



are new each month, and are much cheaper than a sample utilizing meters.

The telephone method is fast and least expensive of all methods. The personal interview can be more accurate. These instances aren't supposed to exhaust the possible advantages of the various methods. It's well to remember also that what is an advantage to one advertiser may mean nothing to another.

Here are some of the situations, mostly involving use of ratings, that tempt the uninitiated into mistaken attitudes or decisions.

1. The question of using ratings in deciding whether to keep or drop a show. The trend is the thing to watch, not an arbitrary rating figure.

Some rating drops are due to chance and can be computed statistically. Others are due to changes in competition (special events, new shows), the weather, the season, etc. Don't be like the account executive whose screams of elation or anguish rang the Madison Avenue welkin every time a report came in. It meant only two things to him, "good" or "bad."

2. Don't take too seriously the relative ranks of programs on published lists of "top" shows. The difference in

many cases is less than that due to the "probable error" in the rating process. A glance at a recent Nielsen report shows a case in which the ratings for seven shows are closely enough bunched so that the seventh was no further away from the first than could be accounted for by the probable error in the statistics. The same observation applies, of course, whether a show is in a "top" group or not.

And if a program appears on one "top" list and not on another, remember also that different kinds of ratings — not comparable — may be involved. Or the same areas may not have been sampled for the rating. There are many reasons. But they all add up to: be wary of comparing program ranks produced by different rating organizations.

3. Don't be trapped into making projections or ratings based on one sample area to other areas which haven't the same characteristics as the area sampled. Imagine projecting Winchell or Parsons ratings obtained in urban centers where they are generally popular, to rural areas where they are known to have little pulling power. In this case it's easy to see the fallacy. But other differences can make just as drastic a discrepancy in the relative appeal.

4. Be careful in averaging ratings for the purpose of comparing effectiveness of program types. The length of the program, the time broadcast, and other factors all have an important bearing. It's easy to go overboard with such comparisons.

5. Never get so wound up in ratings you forget the important factor of share of audience. It is possible, for example, for a rating to stay the same, but the share of the total audience drop as more sets tune in to other programs. Thus a show could be losing relative position without the rating showing it.

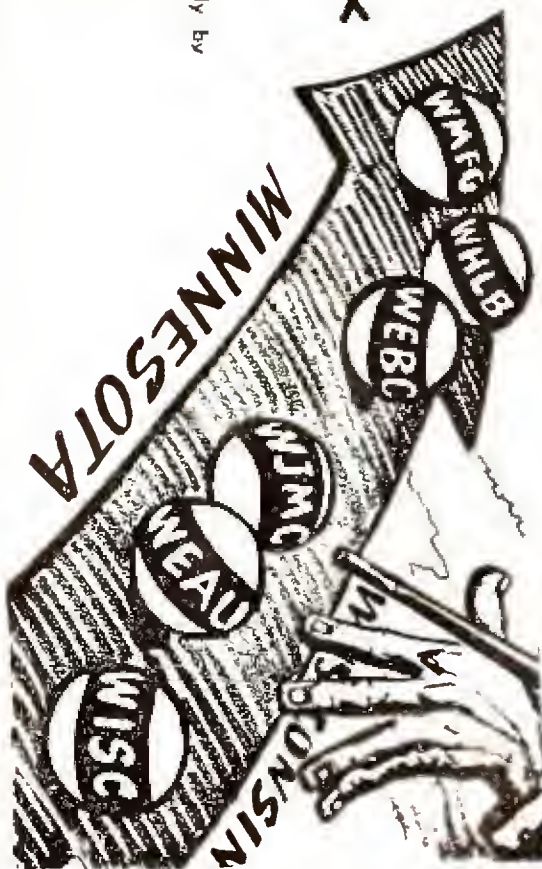
6. Watch out for purely promotional use of ratings. Some figures are easier to use in this manner than others, though most are subject to misuse in this direction. Pulse ratings are said by many research experts to give an unduly high rating to "name" programs because of the importance of the memory factor in its roster-recall system. (In this method the person interviewed depends on his memory for the programs heard by both himself and others in the family for a given span of hours.) A group of station subscribers to Pulse wanted to

**YOU CAN CALL YOUR SHOTS ON THE**

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!



Represented nationally by RA-TEL Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.



# STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.

Required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (39 U.S.C. 233)

Of SPONSOR, published bi-weekly at Baltimore, Maryland, for October 1950.

The names and addresses of the publisher, editor and business managers are:

Publisher and Editor: Norman R. Glenn, Scarsdale, N. Y.

Managing Editor: Miles David, New York, N. Y.

Business Manager: Bernard Platt, New York, N. Y.

The owner is: SPONSOR PUBLICATIONS Inc., New York, N. Y.

Stockholders of one percent or more of stock are: Norman R. Glenn, Scarsdale, N. Y.; Elaine C. Glenn, Scarsdale, N. Y.; Ben Strouse, Baltimore, Md.; Ruth K. Strouse, Baltimore, Md.; William O'Neil, Cleveland, Ohio; Henry J. Kaufman, Washington, D. C.; Paceli Bloom, New York, N. Y.; Pauline H. Poppelo, New York, N. Y.; Edwin D. Cooper, Torrance, Calif.; Henry J. Cooper, Brooklyn, N. Y.; Judge M. S. Kronhelm, Washington, D. C.; Norman Reed, Washington, D. C.; Mortimer C. Lebowitz, McLean, Va.; John Pattison Williams, Dayton, Ohio; Jerome Saks, Washington, D. C.; Catherine E. Koste, Hawthorne, N. Y.; William B. Wolf, Washington, D. C.; Adna H. Karns, Dayton, Ohio; Harold Singer, Washington, D. C.

That the known bondholders, mortgagees, and other security holders owning or holding one percent or more of total amount of bonds, mortgages, or other securities are:

None.

That the two paragraphs above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated.

None.

That the two paragraphs above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated.

None.

None.

None.

None.

None.

None.

None.

None.

Bernard Platt,  
Business Manager.

Sworn to and subscribed before me this 11th day of October 1950.

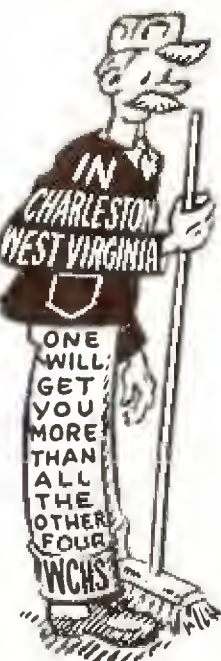
SEAL: Walter C. Sundberg  
(My commission expires March 30, 1951)



Mr. James H. West  
H. W. Kastor and Sons  
Chicago, Illinois

Dear Jimmy:

Durned effen you guys didn't buy yerself a bargain when yuh put Eddy Arnold on WCHS! Not oney has yuh bought time in one uv th' brightest markets in th' country, but yuh got th' best buy in th' market. Yessir, Jimmy, Charleston, West Virginny, is given up ter be right at th' top in ever way, and WCHS gives yuh more lisseners fer less'n half as much as effen y'ud bought all th' other four stations in town! Kin yuh beat thet? Nosirree, not in any place in th' country!



Yrs.  
Algy

**WCHS**  
Charleston, W. Va.

take advantage of what they believed would be the higher ratings for "name shows," so they linked the names of their well-known newscasters to special news shows and promoted them heavily. This was to enable them to make the best possible rating showing, thus impress sponsors and potential sponsors.

Many agency and advertiser people as well as broadcasters would like to see some industry action to appraise the various research techniques used by current rating organizations. The first step in this direction was taken when the committee originally set up to make the Hooper vs. Pulse ratings test for KJBS decided to examine all the techniques now in use. They did not make the KJBS test to see which was "right" because, measuring entirely different audiences, the two services could never be expected to come up with the same figures.

This committee, headed by NAB research director Dr. Kenneth H. Baker, is expected (they haven't said definitely how far they will go) to blueprint a plan to determine the kind and the extent of differences between results obtained by the various services and the reasons for the differences. This will be helpful. But what buyers of research want to know is what methods are best suited for use under what circumstances. "If the committee doesn't give us some guidance in this respect the remainder of their report may just as well not be written as far as I'm concerned," one ad manager told SPONSOR. A dozen others, checked by telephone, strongly agreed.

A 4-A project which might have tide in with the work of Baker's committee was a special committee appointed to take an inventory of agency research needs. But the project was dropped quietly earlier this month when the committee decided it couldn't eliminate any type of research data from its "wanted" list. This conclusion was obviously no help to anyone, so the committee made no formal report.

The Baker committee report will recommend specific studies designed to clear up technical questions which now muddy the research waters. But this means nothing until the industry decides when and how to act on the committee's suggestions. But individual users of research don't have to wait. They can start dispelling their own confusions today. ★ ★ ★

**BMI**

## Scripts About Music

It's the successful sponsor who ties together his programming of listenable music with a fresh, bright and timely commentary.

And hundreds of alert program producers everywhere are cashing in on BMI's "scripts about Music."

BMI's Continuity Department serves its Radio and TV licensees with a regular series of distinctive, effective program scripts calling for recorded music.

Ask your Station Representative for further details regarding

ACCORDING TO THE RECORD  
THE INSIDE STORY  
SPOTLIGHT ON A STAR

**BROADCAST MUSIC, INC.**  
580 FIFTH AVE., NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD

## Available!

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

**KMBC**  
of Kansas City  
**KFRM**  
for Rural Kansas



## IN SPORTS

KATL is Houston's 'original SPORTS STATION, pioneering in complete coverage of Major and Minor League Baseball, Hockey, Basketball, Wrestling, Boxing, Football, etc. . . .

If you would like to reach Houston Sports-minded fans write, wire, or phone Independent Metropolitan Sales, New York or Chicago . . . Or call:

*Houston's Oldest Independent*

**KATL**  
HOUSTON, TEXAS





A small town automobile dealer is the latest to lead the KQV bandwagon. Late in September, he spent \$214 for a single day's spot campaign. From this, he sold 37 new cars. Success stories such as these are frequent on Pittsburgh's Aggressive Station. Ask Weed and Company for details and availabilities.

# KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410

## GROWING GROWING GROWN

*Now First in Mobile*  
MORNING PERIOD\*

### PLUS...

a 14.8 Over-all Audience  
Increase Since 1949

### ANOTHER BONUS FOR ADVERTISERS...

Special merchandising  
department for extra  
promotion of sales.

\*January, February, 1950 Hooper

## WABB

AM 5,000 Watts  
FM 50,000 Watts

AMERICAN BROADCASTING  
COMPANY  
OWNED AND OPERATED BY  
THE MOBILE PRESS REGISTER  
NATIONALLY REPRESENTED BY  
THE BRANHAM COMPANY

## MR. SPONSOR ASKS

(Continued from page 39)



Mr. Reel

The overwhelming press reaction to the Jean Muir case would seem to indicate that it is easy to answer this question. The sponsor should behave like an American not like a totalitarian. He should not do what Miss Muir's sponsor did—fire the performer without even making an attempt to learn her side of the story.

Having said that, however, we must realize that we are left with a most serious practical problem. The sponsor spends advertising dollars to aid rather than to harm the sale of his product. Naturally, he gets the jitters when he hears from persons who threaten a boycott because of accusations against a performer, regardless of the truth of the charges. Understandably, he will shy away from any "controversial personality," no matter what may be the genesis of the controversy.

To prevent the problem from arising, the cautious executive will avoid hiring any persons who are named in the proscribed list of the moment. It makes no difference who wrote the list, or whether its authors interviewed their victims before publication. Nor does it matter that innocent persons may suffer, or that cherished American principles and rights go down the drain. The cautious executive will play it safe.

Fortunately, the employing segments of the broadcasting industry are as disturbed about this as are the performers. AFRA took the lead in calling representatives of the networks, the ANA, AAAA, and NAB to meet with AFRA's National Board on 29 September and 2 October to consider the problem. Everyone present agreed that except where actual national security is at stake, blacklisting, whether open or secret and for whatever reason, should be avoided—but no one had a quick answer. A sub-committee was voted into existence to further explore the entire question. On the fundamental issue, the conferees could agree only that:

# BIG!

To SELL the PEOPLE Who Buy

The MOST in the **BIG**  
MIDDLEWEST

POPULATION

Over 4 Million

RETAIL SALES

Over 2 Billion

Use The **BIG**  
STATION

THE MIDWEST-EMPIRE STATION  
**KFAB**  
50,000 WATTS OMAHA BASIC CBS

ask

## JOHN BLAIR & Co.

about the

## HAVENS & MARTIN

## STATIONS

## IN

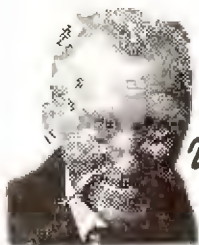
## RICHMOND

## WMBG-AM

## WCOD-FM

## WTVR-TV

First Stations of Virginia



*Uncle Dudley  
...Sez:*

Folks sure are a-listenin to me each morning from 5 to 6 on the COTTON BELT GROUP over KTFS-KDMS-WGVM, which means folks from East Texas to the Mississippi Delta. Try out my program on a two week cancellation clause, 'cause if I don't get you results then I don't want you to spend your money foolishly. Good portions are now open so write or wire or phone for the availabilities. It's just gonna cost yu \$105.00 a week to find out!

### COTTON BELT GROUP

Box 1005  
TEXARKANA, TEXAS  
Phone: 35-124

## Attention . . .

### RADIO-TV PRODUCTION TV & RADIO NETWORKS ADVERTISING AGENCIES

Young SALES MINDED executive who created SPONSOR-PLEASING programs for 500 stations, 2000 advertisers, is interested in making connection with progressive firm. Offers excellent background in station management, newspaper work, sales promotion. Minimum \$15,000. Now employed that figure. Seeking opportunity increase income through hard work and use of abilities.

. . . write . . .

Box 16 B  
SPONSOR

"It is especially important that a course be maintained which will assure full security and at the same time preserve individual liberties. It is of paramount importance to avoid enabling communists or communistic sympathizers to control or influence any of the processes of mass communication. At the same time we believe that each case in which an individual's loyalty is questioned ought to be considered by the employer or prospective employer in the light of all the information available to him bearing on the individual and on the charges."

To add a personal embellishment to that statement as it pertains to Mr. Sponsor's question, the performers recognize the sponsor's problem. But we believe that along with the sponsor's right to sell, and his right to hire, goes a duty to his country and its principles of justice and fair play.

The great thing about democracy is that the duty is not inconsistent with those rights — providing intelligence and not fear governs their exercise.

A. FRANK REEL  
*National Executive Secretary  
American Federation of  
Radio Artists  
New York*

### 510 MADISON

(Continued from page 6)

#### "MYSTERY" VOICES UNPLEASANT

Isn't there anything the poor listening radio public can do about the selection of radio personalities? The particular gripe I have in mind is that stupid voice of (deleted) on half the mystery shows on the air.

Every time I hear it I immediately turn off the program because it's completely spoiled for me. Most people I know agree with me that it's the type of voice you can't disassociate with (deleted) and for this reason loses all its element of mystery. Can't you do something?

Also—why—why—WHY—did *Suspense* and *Dragnet* ever choose the same time? The two *best* mystery shows on the air and we've got to miss one. Phooey!

VIC LARSSON  
21 Hammond Road  
Natick, Mass.

• If you've got a mystery program on the air maybe you can help Reader Larsson.

## WARTIME ADVERTISING

I'd greatly appreciate a copy of your 11 September issue in which I understand there is an article entitled, "What two wars have taught sponsors." I own radio station KBRO, Bremerton, Washington, and do not customarily subscribe individually to the trade publications as they are received by my manager. I have heard that this article was so good, however, that I should like to have a copy of it.

BRUCE BARTLEY  
*President  
KBRO  
Bremerton, Wash.*

• 11 September, page 32 "A sponsor's view of World War II."

## TV RESULTS ON BIG SHOWS

We refer to your 14 August issue and particularly to the TV results on page 40. While these are most helpful, the examples given are usually from small stations and therefore are best for spot advertising sales that average less than \$100 per program but they do not help a program producer.

How about citing some results from 15- or 30-minute programs that may cost the advertiser a great deal more but still make their investment very profitable by the results obtained? A package producer like ourselves would certainly appreciate this service and could use this type of "ammunition" to good advantage.

EDWARD ROBERTS JR.  
*President  
TV-Programs Inc.  
New York*

• SPONSOR has furnished reader Roberts with 27 "TV Results" from our booklet "199 TV Results" that meet his requirements.

## SAME MICROSCOPE

I have just caught up with the article in your 31 July issue entitled, "Let's put all media under the same microscope."

Researchers, supported by and for broadcasting, both aural and video, continue to restrict their comparisons to two forms of broadcasting, so far as share-of-time is concerned. Why don't they produce the share-of-time picture to include newspapers and magazines, not to mention many other competitors for Mr. and Mrs. America's time?

Granted that broadcasting and television seemingly take up most of the American public's spare time, why not



examine the entire picture to see how much time is spent with all media these days, instead of confining it to two forms of broadcasting?

The writer most decidedly believes that the principal reason that broadcasting has been in the past, and is today, the most under-priced, under-sold and under-appreciated of all media, is spotlighted in your article: and that reason is the invidious comparison made by our own researchers.

Congratulations to SPONSOR for spotlighting this long-standing weakness. It might well be the spark of light that will lead us out of this wilderness.

GORDON GRAY  
Vice President  
WIP  
Philadelphia

Your note of 4 August and your article "Let's put all media under the same microscope" led me to an obvious suggestion and one that was inferred in many of the letters I received—to wit:

The calibre of the test survey committee members could very well provide the means of putting radio research, if not all media, under that same microscope. It is important, of course, that the committee complete the task for which it was established. Once accomplished, however, it could continue to serve the industry by setting standards of measurement and research.

A vital service could be performed to put radio research above reproach. Both the researcher and the method of surveying could very well be subjected to a committee composed of: Fred Manchec, BBD&O exec, in his capacity

as Chairman of the Special Committee of the Radio and TV Research Service of the AAAA; Kenneth Baker, researcher, representing the National Association of Broadcasters; Lewis Avery, Avery-Knodel station representatives, in his capacity as President of the NARSR; A. Wells Wilbor, General

Mills, representing the advertiser, and a leader in radio research.

At any rate, the above is a thought that you might be happy to discuss.

STANLEY G. BREYER  
Commercial Manager  
KJBS  
San Francisco

## TOOLS available to readers

Here are informational tools that SPONSOR feels can be of use to you. Requests for material must be made within 30 days.

**A107 "Introducing A New Merchandising Television Program Format,"** E. M. Trikalis, Cleveland—may prove to be the answer to the FCC ban on "giveaways." It's a new TV program idea that is adaptable for AM.

**A108 "Lower Frazer Valley Market Study,"** CKNW, New Westminster—shows the results of an up-to-the-minute survey of the fertile Frazer Valley in British Columbia. Survey reports CKNW is station favored by population.

**A109 "The Difference Is Mutual,"** MBS—is a digest of information on costs, cut-ins, number of stations, custom-tailored hookups and audience size.

**A110 "What It Is—What It Does,"** RCA — answers the questions often asked about the Radio Corporation of America. Includes AM and TV.

**A111 "A Report on WFIL,"** WFIL, Philadelphia—expresses WFIL philosophy that a radio station must have extra-curricular activities to build up listener good will. Reports public service efforts that won medals for WFIL.

**A112 "The 1950-51 Edition of Consumer Markets,"** Standard Rate and Data Service, Chicago—is an 888-page volume of the latest market data from government and other reliable sources. Free copy to SRDS subscribers. Additional copies \$5.00 each.

**A113 "Radio Service,"** WRBC, Jackson, Miss.—shows the programing, coverage, the market area statistics, results, and rates.

**A114 "The Kansas Radio Audience of 1950,"** WIBW, Topeka, Kansas—is the 14th consecutive annual study of radio listening habits in Kansas. The report includes listener classification, and program preferences.

**A115 "The Television Spot Rate Estimator,"** Free & Peters, New York—gives advertisers a quick means of estimating the cost of using television on a spot basis in all television markets.

**A116 "TV Progress,"** Television Broadcasters Association, Inc., New York—is a ready reference containing valuable information on the growth and current status of TV broadcasting.

**A117 "That The People May Hear And See,"** WTAR, Norfolk—points out the record growth and station facilities of WTAR. The brochure also describes their new headquarters.

**A118 "Videotown III, 1950,"** Cunningham & Walsh, New York—is a complete analysis of the third annual television market survey completed as part of a continuing study of "Videotown," secret TV test city.

**A119 "In Service of Home and Nation,"** KMPC, Los Angeles — presents arguments against the FCC hearing that will determine whether the broadcasting licenses of KMPC, WJR, and WGAR will be renewed.

**A120 "Market News Digest,"** Biow Company, New York—summarizes the current and economic news. It lists business and economic trends and the latest production figures on TV sets.

IN DANVILLE, VA.

BUY THE

OLD ESTABLISHED

ESTABLISHED 1930

HIGHLY RATED

46.0 HOOPER

AVG. 5 PERIODS. WIN. 1950

ABC STATION

WBTM

HOLLINGBERRY

SPONSOR

510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, place check in boxes to right.

NAME

COMPANY

ADDRESS

CITY & STATE

☐ A107

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☐ A110

☐ A111

☐ A112

☐ A113

☐ A114

☐ A115

☐ A116

☐ A117

☐ A118

☐ A119

☐ A120



### Hang on, boys

Radio and television these days are mile-a-minute media.

There's something new every time you look around. At the moment it's the startling developments in color TV, the confusion over radio/TV research, the coaxial cable crisis, the emergence of small station networks. And these are just a sample.

So if your agency contact seemed a bit befuddled, and harried, last time he came to see you, he's probably just trying to cope with the whirlwind trends. And he's doing it in your behalf.

We're doing our best to straighten him out. But it keeps us stepping, too. Hold everything, boys. Something new just broke. Be seeing you later.

## Applause

### The Advertising Council

The importance of the Advertising Council grows on you.

Anyone in advertising who is unfamiliar with the scope of its work, the impact of its projects is doing himself a disservice. For a study of The Advertising Council achievements is a topnotch endorsement of advertising's ability to move people to act, to move people to act individually and democratically.

The record of its eighth year (March 1949 to March 1950) reveals 51 major projects undertaken by The Advertising Council. Public welfare keynoted practically all projects on which the Council embarked—projects like Forest and Range Fire Campaigns, Better

### TV business barometer

The hush-hush policy that generally envelopes an advertising medium is happily absent in the newest medium of all.

Through the work of a single man any TV advertiser can know what his competition is doing—including markets used, types of vehicles employed, frequency with which telecasts are scheduled, types of announcements, participations, and programs being bought.

The man who has brought this about is N. Charles (Duke) Rorabaugh, whose radio and TV statistical services are, by now, standards for the industry.

But while the radio service (which relies on advertising agency cooperation) has been conspicuously incomplete, the TV service (which draws its information direct from the networks and stations) is close to 100% inclusive.

A recent issue of TV Rorabaugh reported 762 national and regional advertisers using 18,539 telecasts over 106 stations. Each issue provides similarly concise data.

We wish that Duke Rorabaugh could figure out some way to doctor up his spot radio barometer. That's a medium that sorely needs proper statistical gauging. In the meantime we gratefully say—well done, Duke!

### They've gotta be shown

The radio networks could do nothing better right now than to work up a concrete unified presentation on why nighttime radio is still a good buy at present-day rates in TV markets.

Nothing short of solid logic is going to convince large national advertisers (and their agencies). We know plenty of them who are smoldering at what they consider a network brushoff of their demands to be shown.

We know that radio has the goods. And we continue to advance evidence of radio's standout value. But national advertisers expect something from the networks themselves.

We hope such a network study (preferably participated in by all four national chains) will be forthcoming. We hope it will be geared to a comparative medium cost analysis clear enough and fair enough to have meaning to every national advertiser.

### Dress Parade

Watch your paycheck, buddy. A higher portion of it may be going to buying new dresses for your wife if Harry Singer's *Best Dressed Woman of the Week* plan takes hold.

Aimed at TV audiences, the idea contemplates *Best Dressed* contests in every hamlet and city. As one department store owner put it, "the idea will transform the cold war between women into hand-to-hand combat on every main street of America."

Schools campaign, Accident Prevention campaign, CARE campaign, Religion in American Life campaign, Community Chests campaigns, Group Prejudice campaigns.

Many of America's outstanding advertising experts find that their inner satisfaction in working for The Advertising Council drives them far beyond normal participation. During a recent visit to Minneapolis, SPONSOR's editor discovered Sam Gale, vice president of General Mills, so totally immersed in a new Council project that everything else was pushed aside.

Advertising agencies as well as national advertisers put their best men on Advertising Council campaigns. The results prove it. During its eighth

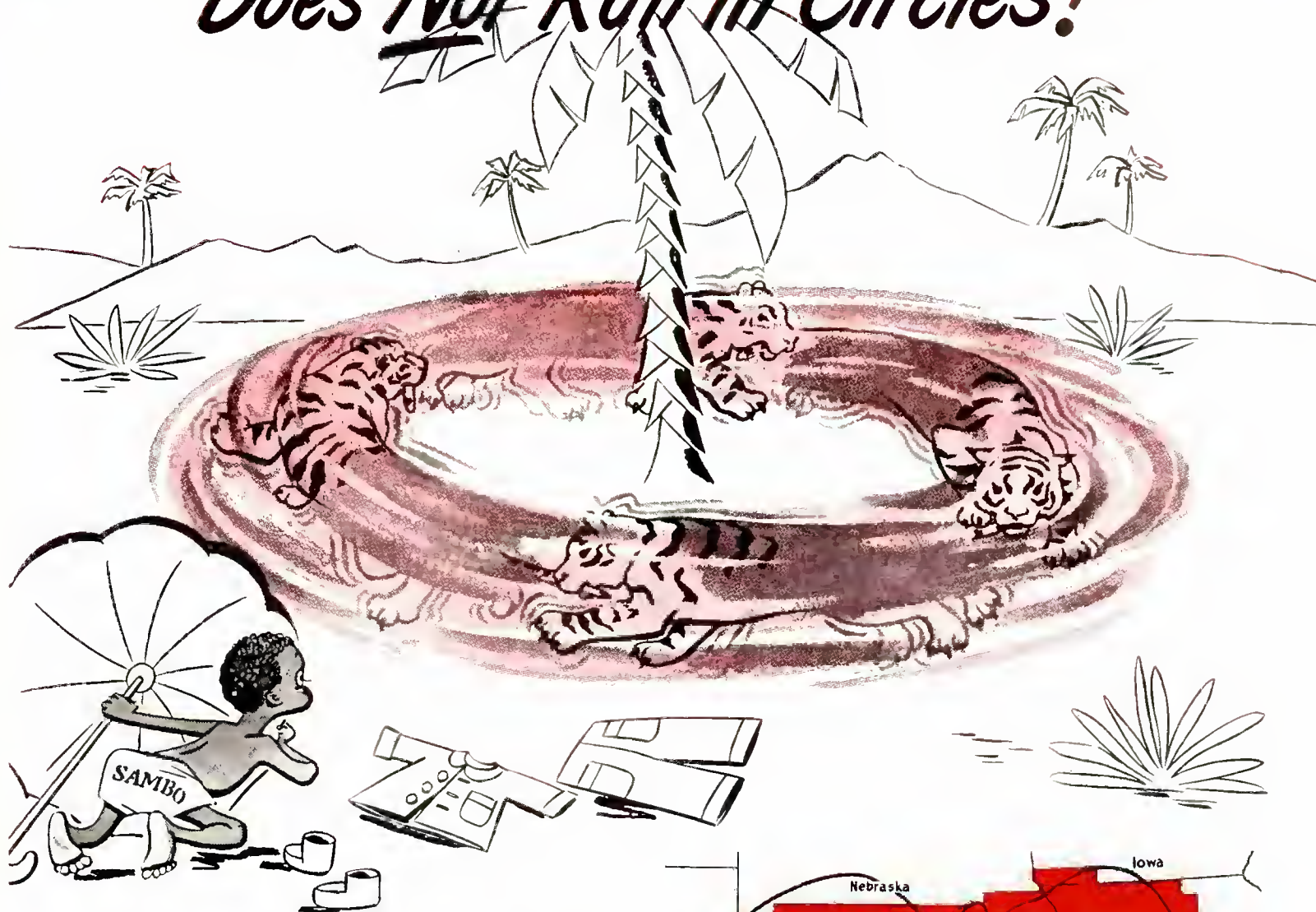
year the Council parceled out major projects to these volunteering agencies: BBD&O; McCann-Erickson; The Joseph Katz Company; J. Walter Thompson; Cecil & Presbrey; Compton; N. W. Ayer; Foote, Cone & Belding; Benton & Bowles; Gardner; Charles W. Hoyt; Schwimmer & Scott; Young & Rubicam; J. D. Tarcher; Kenyon & Eckhardt; Grey; Fairfax; Kelly, Nason; Peck; Schwab & Beatty; G. M. Basford; Franklin Bruck; Albert Frank-Guenther Law.

Radio network advertisers contributed liberally of their time during the year through the Radio Allocation Plan. Individual stations and networks combined with sponsors to donate 15,264,070,000 individual listener-impressions.

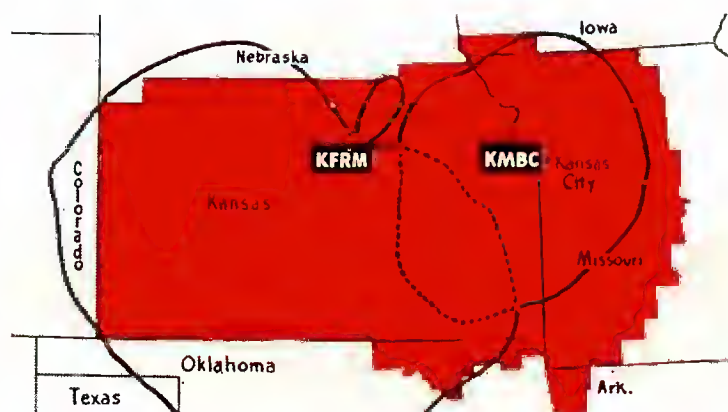


# THE KANSAS CITY MARKET

## *Does Not Run in Circles!*



*It's a Rectangle...*  
**and Only The KMBC-KFRM Team**  
**Covers It Effectively and Economically**



Daytime half-millivolt contours shown in black.

The KMBC-KFRM Team's leadership in the Kansas City Primary Trade territory has been proved conclusively in Conlan's recent coincidental survey of 146,000 calls.

With a full-time Farm department, plus complete news, sports, educational and women's

features, and the largest and finest talent staff in the Midwest, it's not surprising that The Team leads the parade!

For better results buy The KMBC-KFRM Team in the Heart of America. Call KMBC-KFRM, or any Free & Peters "Colonel" for full information.



*The* **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC



# This is CBS in 1950....

Among the highest rated programs on radio, CBS presents  
Programs consistently rated first in the field  
Our Godfrey, My Godfrey, My Godfrey, My Godfrey

# creator of great radio programs

Now CBS Radio and CBS Television are the only radio and television  
networks in the United States that have been awarded the Peabody Award

